RÂMÂMÂTYA'S

SVARAMÊLAKALÂNIDHI

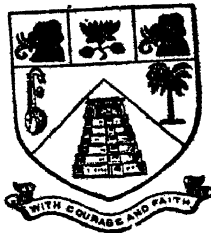
(A WORK ON MUSIC)

EDITED WITH
INTRODUCTION AND TRANSLATION
BY

M. S. RAMASWAMI AIYAR, B.A., B.L., L.T.
Extension Lecturer of Music in the Mysore (1926), Madras (1928), and Annamalai (1931) Universities.

WITH
A FOREWORD
BY

T. R. VENKATARAMA SASTRI, ESQ., C.I.E.,
B.A., B.L.
Ex-Advocate-General, Madras
and
Sometime, Law Member, Executive Council, Madras.



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FOREWORD

THE awakening in our country has a much wider significance than most people, with their preoccupation in the struggle for political freedom, recognise. The desire for self-government is only one phase and not the most important phase of this general awakening. The awakening is like a rising flood that covers the whole space between the banks or, more appropriately, like a flood of light that lights every nook and corner. In arts and letters, in music and painting and sculpture, and in fact, in all the departments of life, the new consciousness is doing its work.

In the sphere of music, this awakening has been a visible process. For years, Sangitha Sabhas have, in different parts of the Madras City, had their annual celebrations; and their weekly performances have been increasing from year to year. There is now a vast and growingly larger number of men and women in the country taking an interest in music and themselves learning to sing. Academies of music are springing up; and broadcasts of music are being attended by vast crowds. There is evidence, which few can fail to recognise, that in music, as in other spheres, this awakening is at work.

That there is a literature dealing with South Indian music is known. Few, outside the small class of experts conversant with the theory of music or music as a science, know even the names of the writers. It is, therefore, a great service at this moment to open up the literature of Indian music and make it available to the public. Mr. M. S. Ramaswami Aiyar, who is an eminent exponent of the present-day music, both in its theoretic and practical aspects, is eminently fitted to undertake this task. And the public owes a debt of gratitude to the Annamalai University for the help and encouragement which it has given to Mr. Ramaswami Aiyar in performing this very useful service.

Râmâmâtya, the author of the book here published, recognised twenty Mêlas; his successors went on increasing the number; and the present-day theory recognises seventy-two, though it is doubtful whether all of them are in actual use or can satisfy the ear of the people. It is a result of pure mathematics—a question of how many combinations of the seven notes and their

variations can be made. Mr. Ramaswami Aiyar thinks that even the two and thirty were the resulting combination of the seven notes, five of which had a sharp and flat sonance and the word 'raga' itself indicates the number 32, according to the peculiar Indian Notation of numbers by the letters of the alphabet. A question may here arise as to whether the word 'raga' was a new introduction into music after the thirty-two Mêlas had come to be recognised.

Mr. Ramaswami Aiyar refers to a criticism of the author by a successor of his, that two of his twenty Mêlas have the same notes. I am inclined to agree with Mr. Ramaswami Aiyar that it must be a slip and the manuscripts may be responsible for it. Is it impossible to find out what combination it must be for either the one or the other that has been written amiss and resulted in the error criticised?

Experts, like Mr. Ramaswami Aiyar, must not only open up the past of music but point the way to its future.

MYLAPORE, *28th March, 1932.* T. R. VENKATARAMA SASTRI.

PREFACE

THE manuscripts of *Svaramêlakalânidhi* are found in Tanjore, Madras, Baroda, and Bikanir. Its bare text, for aught I know, was printed twice—*first*, at Kumbakonam in 1906 by Mr. S. Nârayanaswâmi Aiyar and *secondly*, at Bombay in 1910 by Mr. V. N. Bhâtkhandê, though under the pseudonym of Bhâradvâja Sarma. The latter edition contained, at least, a running commentary in Maharâti.

But both the printed editions happened to be, alike, defective and even misleading. I shall give only one instance and pass on.

In the fifth chapter of the work, the two Râgas of *Sudhavasantha* and *Mâlavasri* are correctly defined, in two verses,[1] thus:—

Sudhavasantha.

A. रागः शुद्धवसन्ताख्यः सांशः स्यात्सग्रहस्तथा ।
पवर्जितः षाडवोऽपि ह्यवरोहे पसंयुतः ।
एवं लक्ष्ये प्रसिद्धोऽसौ गेयो यामे तुरीयके ॥
इति शुद्धवसन्तः ।

Mâlavasri.

B. रिवर्जितो मालवश्रीः सांशः स्यात्सग्रहोऽपि च ।
गीयते सर्वयामेषु सर्वदा मङ्गलप्रदः ॥
इति मालवश्रीः ।

But how did Messrs. Nârayanaswâmi Aiyar and Bhâtkhandê present to us, in their respective editions, the same two Râgas? Both of them gave us, alike, the following two lines regarding the point under consideration:—

रागः शुद्धवसन्ताख्यः सन्यासः स ग्रहोऽपिच ।
गीयते सर्वयामेषु सर्वदा मङ्गलप्रदः ॥

Here, both of them consciously began with *Sudhavasantha* but unconsciously ended with *Mâlavasri*. In other words, they took the first line of A and the last line of B, mixed them

[1] The verse regarding *Sudhavasantha* is marked A, while that regarding *Mâlavasri* is marked B.

together with a little modification, and produced a meaningless jargon which explained neither of the two Râgas.

A fresh edition of *Svaramêlakalânidhi* containing, as it ought, a full and correct text, a true and free translation, and a historical and critical introduction is therefore felt as a desideratum—to supply which mine is an humble contribution or, at best, a provoker of a better one.

I feel bound to record here that the credit of having prepared a correct version of the Sanskrit Text of *Svaramêlakalânidhi* and enabled me to bring it to the light of the day—belongs to the joint-labour of the two veteran Sanskrit scholars of Tanjore—Messrs. P. S. Sundaram Aiyar and Pundit S. Subrahmanya Sâstri, who are also well-versed in the *theory* of Indian Music. I heartily thank them therefor and also for the kindness wherewith they went through the proof-sheets and even otherwise gave me very valuable hints and suggestions.

Thanks be, also, to the Diocesan Press, Madras, for its prompt and neat execution of the work.

It only remains for me to say that, on February 1, 1931, I delivered the subject-matter of *Svaramêlakalânidhi* as a Lecture under the auspices of the Annamalai University which, I feel thankful to state, was good enough to give her *imprimatur* to its publication in the present form.

'Bai Bhavan'
Triplicane,
1st March, 1932.

M. S. RAMASWAMI AIYAR

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INTRODUCTION

SVARAMÊLAKALÂNIDHI

INTRODUCTION

Svaramêlakalânidhi is one of the standard works, in Sanskrit, on the *Carnatic* Music. Râmâmâtya, its author, was a native of Ândhradêsa and lived in or about Kôndavit,[1] which was not far away from Bezwada, in the principality of which he had a fort of his own and in the vicinity of which he enjoyed the overlordship[2] of a large estate of land washed by the eastern sea. He belonged to the Tôdarmal family; his father was Thimmâmâtya[3]; and he himself was such an efficient musician-composer that he won the title of 'Abhinava Bharatâchârya'.[4]

He was associated with Râma Râja of Vijayanagar, perhaps as his minister, as the word *amâtya* indicates. His father too had the same title of 'amâtya' appended to his name. But whether the father and the son were ever real ministers, who moulded the destinies of Vijayanagar, or were so called only by way of courtesy—a glance at the History of Vijayanagar seems to throw a doubt on.

Nothing else is known to us of the father than his fatherhood. As for the son, Râmâmâtya, he exhibited his person, in his work, more as a prolific *Vâggêyakâra* than a serious-minded politician. All that he could record of himself was:—(1) He had studied the secret of music.[5] (2) He alone, of all others, knew both the theory and art of music.[6] (3) The traditional lore of music, inherited from his grandfather, Kallapadêsika—evidently, Kallinâth,

[1] *Cf.* स एव सर्वाधिककोण्डवीटप्रधानदुर्गप्रतिपादनेन ।
Svaramêlakalânidhi.

[2] *Cf.* पूर्वार्णवेनैव परीतमूर्तेर्विभुत्वमुर्व्यां विततार मह्यम्—*Ibid.*

[3] *Cf.* श्रीमदभिनवभरताचार्यवाग्गेयकारतोडर-
मल्लुतिम्मामात्यनन्दनरामामात्येन निर्मितः स्वरमेळकलानिधिः—*Ibid.*

[4] *Cf.* This means *Modern Bharatâchârya.*

[5] *Cf.* अधीतसंगीतकलारहस्यम्—*Svaramêlakalânidhi.*

[6] *Cf.* सल्लक्ष्यलक्ष्मोभयसारवेदी संदृश्यते नैव भवानिवान्यः—*Ibid.*

a Commentator of *Sangitharatnâkara*—palpitated in his pulse.[1] (4) Râma Râja requested him, in preference to others, to write a new treatise on music reconciling the conflicting views that were then in vogue.[2] And (5) the same Râma Râja gave him, in recognition of his (musical) services many a valuable present.[3]

This, surely, is not the language of a veritable *minister*, who wielded the mighty empire of Vijayanagar and who, in the intervals of his State-business, managed to write a musical work also, just as Mr. Gladstone wrote his *Homer* or Vidyâranya, his *Panchadasî*.

Further, a reference to Robert Sewell's *Forgotten Empire* shows that Achyutha succeeded Krishna Râya Dêva in 1530, that Sadâsiva succeeded Achyutha in 1542, and that the latter (Sadâsiva) was virtually a prisoner in the hands of Râma Râja who was, at first, his minister but became afterwards independent.[4] By 'independent', Sewell should have meant that Râma Râja was *de facto* the ruler of Vijayanagar. So he might have been. But *de jure* the ruler was, undoubtedly, Sadâsiva; for, a very large number of inscriptions, ranging from 1542 to 1568, recognize Sadâsiva as the *real* sovereign.[5] Why, Râmâmâtya himself admits that Râma Râja helped Sadâsiva to regain his throne.[6] Hence, it is submitted, Râma Râja should have

[1] *Cf.* विद्यानिधिः कल्लुपदेशिकस्ते मातामहो दत्तिलवन्महीयान् ।
गान्धर्वशास्त्रेषु ततोऽपि तानि तत्संप्रदायेन तव स्फुरन्ति ॥
Svaramêlakalânidhi.

[2] *Cf.* संगृह्य सल्लक्षणलक्ष्ययुक्तं संगीतशास्त्रं सरसं विधेहि । *Ibid.*

[3] *Cf.* जेलूरिसिंहासनपट्टणेन युक्तां सरत्नामिव हारवल्लीम्।
वितीर्य मेऽपश्चिमवारिराशेरधीशतामस्य तुलामतानीत् ॥
प्रयच्छति प्रत्यहमत्युदारां संमाननां सादरमेष मह्यम् ॥ *Ibid.*

[4] *Vide* Sewell's *Forgotten Empire*, page 109.

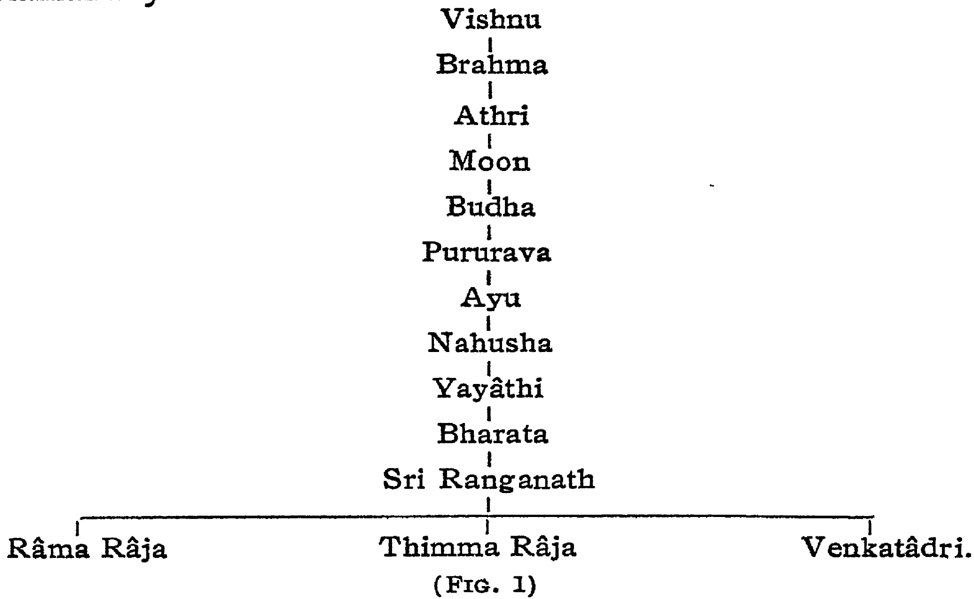
[5] *Ibid*—page 179.

[6] *Cf.* यः खड्गैकसखः सहानुजयुगो निर्गत्य विद्यापुरा-
ल्लब्ध्वा गुत्तिगिरौ सदाशिवमहोपालं निराकम्बनम् ।
स्वामिद्रोहकृतः प्रतीपनृपतीन्निर्जित्य भद्रासने
कर्णाटे भगवानिव ध्रुवमयं कीर्त्या सहास्थापयत् ॥
Svaramelakalânidhi.

been, at least when Râmâmâtya wrote his work, only a minister, though the king was a puppet in his hands. How, then, could Râmâmâtya afford to be a minister of a minister?

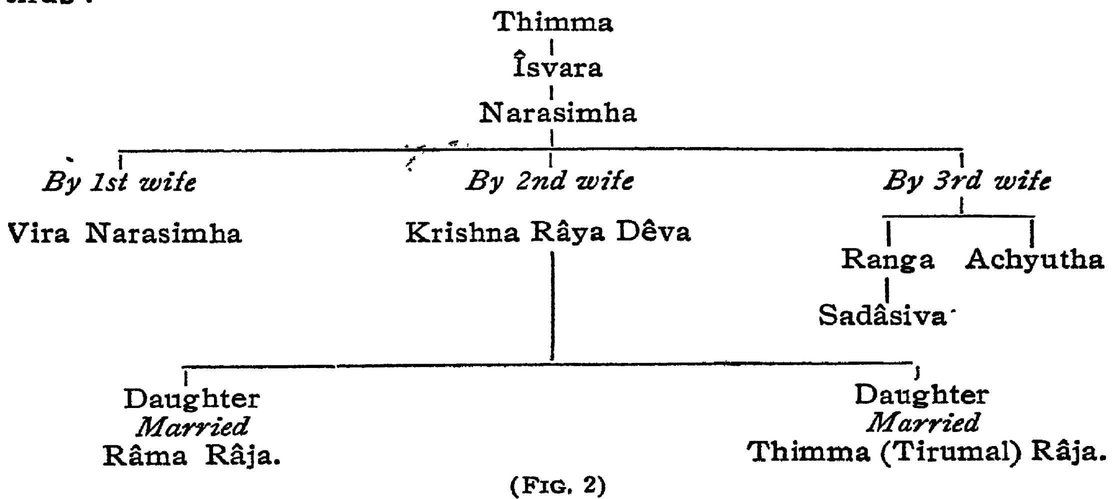
Further again, Râmâmâtya's description of Râma Râja's pedigree is more fanciful than real and betrays the mentality of a flattering court-poet rather than that of a responsible State-officer.

The following Table shows Râma Râja's pedigree, according to Râmâmâtya:—



(Fig. 1)

But Sewell's genealogy[1], taken from epigraphical records, gives Râma Râja his proper place in the royal line of Vijayanagar thus:—



(Fig. 2)

[1] *Cf.* Sewell's *Forgotten Empire*, page 180.

It is thus clear that Râma Râja belonged, if at all, to the royal family only by marriage. Râmâmâtya only confirmed it when he observed: "Krishna Râya gave his daughter in marriage to Râma Râja and thereby enhanced the dignity of the parenthood of daughters."[1]

History gives us no pedigree of Râma Râja except that he was a son of one Ranga and that he had two brothers, namely, Thimma Râja and Venkatâdri.[2] This Thimma Râja is said to have murdered Sadâsiva in 1568 and usurped his throne.[3] But Râma Râja ruled, if at all, only on behalf of his king, Sadâsiva. True, he was a brave soldier;[4] but he was over-ambitious and a little reckless too, with the result that he precipitated the battle of Talikota in 1565 and brought about his own death.

I digressed, so far, only to emphasise my doubt whether Râmâmâtya was a minister in fact or only by courtesy, and also to warn the reader against blindly accepting unhistorical, and therefore untruthful, statements.

Let us now proceed to study Râmâmâtya as a *Vâggêyakâra*, pure and simple.

His exact date is not available. Being however a contemporary of Râma Râja, he should have lived in the *sixteenth century*. He was well-versed in Sanskrit and Music; and in Râma Râja's opinion, he was the best of the then existing musicians. He wrote many musical works, such as for instance, Êla, Râgakadamba, Mâthrika, Sudaka, Panchathalêsvara, Srîranga, Dvipada, Svarânka, Srîvilâsa, Dhruva, Pancharatna, and so forth.

No wonder, then, that Râma Râja—at the instance of his brother, Venkatâdri—required Râmâmâtya to write a new work on music. Of this requisition, *Svaramêlakalânidhi* was the result.

[1] *Cf.* कन्याप्रदोऽस्मै स तु कृष्णरायः कन्यापितृत्वं बहुमन्यते स्म ।

Svaramêlakalânidhi.

[3] *Vide* Sewell's *Forgotten Empire*, page 214.

[3] *Ibid*, page 212.

[4] *Cf.* विजित्य सर्वानपि पारशीकान्रणेषु तत्कीर्त्तिपटच्चराणि ।

आधूय भूयो हरितो वधूटीर्विशोभयत्येष यशोद्दुकूलैः ॥

Svaramêlakalânidhi.

The colophon[1], at its end, clearly shows that Râmâmâtya finished his work in Sâka 1472, Sâdhârana Year, Srâvana Month, and the tenth day of Nirmalathara (Sukla) Paksha—all of which correspond to Thursday, August 21, 1550 A.D.[2]

Now, be it noted, it was in order to reconcile some conflicting views on music that *Svaramêlakalânidhi* was written, as evidenced by Venkatâdri, in his request to his brother, Râma Râja :—' The science of music has, both in theory and practice, degenerated into conflicting views ; let Râmamantri (Râmâmâtya), by your command, reconcile all (the conflicting views) and write a (new) science ' ;[3] and as confirmed by Râma Râja, in his requisition to Râmâmâtya : ' In the science of music, conflicting views have indeed arisen. Bring to a focus all their salient features and write an interesting treatise on music, embodying therein its theory and practice.'[4]

Be it, again, noted that, about the same time or within the space of about a decade after the publication of *Svaramêlakalânidhi*, Pundarika Vittala finished his *Sadrâgachandrôdaya*. Even in that book, the same note of complaint was sounded that the theory and practice of music did conflict with each other and that, therefore, Burhan Khan asked Vittala to reconcile them.[5] Again, in 1609, the self-same note of complaint

[1] *Cf.* शाके नेत्रधराधराब्धिधरणीगण्ये च साधारणे
वर्षे श्रावणमासि निर्मलतरे पक्षे दशम्यां तिथौ ।
रामामात्यविनिर्मितः स्वरततेः संगीतरत्नाकरा-
त्सोऽयं मेलकलानिधिर्मतिमतामाकल्पमाकल्पताम् ॥
Svaramêlakalânidhi.

[2] *Vide* L. D. Swamikannu Pillai's *Indian Ephemeris*, Vol. V., page 303.

[3] संगीतशास्त्रे बहुधा विरोधाः सन्त्येव लक्ष्येषु च लक्षणेषु ।
सर्वं समीकृत्य स राममन्त्री तनोतु शास्त्रं वचसा तवेति ॥
Svaramêlakalânidhi

[4] संगीतशास्त्रेषु मतान्तराणि सन्त्येषु सारांशमुपाददानः ।
संगृह्य सल्लक्षणलक्ष्ययुक्तं संगीतशास्त्रं सरसं विधेहि ॥
Ibid.

[5] सन्त्यस्मिन्बहुधा विरोधगतयो लक्ष्ये च लक्ष्मोदिते ॥
Sadrâgachandrôdaya.

was resounded when Sômanâth declared: 'I write *Râgavibôdha* only to reconcile the conflict between the science and the art of music.'[1] Even the recently published *Sangithasudha* contains a similar note of complaint.[2]

A question, therefore, naturally arises, namely, '*Why should the musical views conflict, at all, with one another?*' To put the same question sarcastically: 'Why should the *harmonious* music produce *disharmony* amongst its votaries?'

Because the old order changes, giving place to the new; and, in the transition-period, both the *orders* struggle with each other —the one anxious to get *in* and the other unwilling to get *out*.

But why should the 'old order' change? In addition to Tennyson's philosophical answer, there is here an important truth to be grasped. Into two broad divisions, Science falls—*exact* and *non-exact*. The rules of an 'exact' science are inflexible and never change with the times. H_2O, for instance, was, is, and shall ever be *water* and never anything else. But as regards a 'non-exact' science, such as for example Music, it is always progressive; and, *a fortiori*, its rules do change from time to time, in order to suit the growing taste of the people.

Mark! I said 'from time to time' and not from day to day. For, if music—like dream—changes from day to day; surely, like dream, it will be labelled as mere phantasy and treated as such. Being, however, too momentous for his own welfare, man learnt to so mould and fashion music as to make it grow only very slowly and even imperceptibly, as well as to imprint every one of the stages of its growth with its peculiar technique. This position Mr. P. C. Buck explains in his *History of Music* in a felicitous language, which I shall re-state with a little modification thus: *The various stages of musical progress are not the inventions of the learned few imposed on, and adopted by, the unlearned many; but rather, a summing-up and organization by the former of those practices and usages at which the latter had arrived by instinct.*

[1] रागविबोधं विदधे विरोधरोधाय लक्ष्यलक्षणयोः ॥

Râgavibôdha.

[2] लक्ष्यस्वरूपे हि विचिन्त्यमाने नानाप्रभेदः परिदृश्यते हि ।
नैकोऽपि शास्त्रानुगुणो विभाति...................... ॥

Sangithasudha.

Hence, the technique of music of a particular age means and includes the summary of the music of the preceding age *plus* the conventions engrafted, from time to time, upon the original stock, by the masses, as enabling them to attain an ideal dimly seen in the distance. A real musician cannot therefore afford to ignore the aspirations of the people at large, fly at a tangent and pooh-pooh the technique of his age which is the natural growth of years and sometimes of centuries and to which he is tied and bound, whether he wills it or not.

It is, however, true that, oft and on, a genius like Thiâgarâja arises and gives his countrymen not only a summary of the music of the past but also a programme for the music of the future. In that sense, he may be said to have interfered with, and even changed or modified, the musical technique of his age. Such a rare exception is due to the fact that the particular 'genius' has had the intuition to see and realise that all the possibilities of the code of convention, prevailing in his time, had been exhausted; that 'the orange had been sucked dry'; that the period, in which he happened to live, had come to a natural end; and that he had been impelled to inaugurate a fresh period, in which the new formula of music arose, as it were, from the ashes of the old.

To sum up: The musicians of a particular age stick, under ordinary circumstances, to the technique of that age. Extraordinary circumstances occasionally arise when a new age sets in with a new technique of music. Both the techniques—old and new—struggle, for a while, after which the old dies and the new flourishes, till a still newer age brings with it its own newer technique to supplant it. In all these cases of succession, the struggle between the old and the new techniques lasts only during the transition-periods.

It is this inevitable struggle that goes by the name of 'the conflict of musical views' which, in the nature of things, does arise from time to time.

The same truth Mr. Bhâtkhandê expressed at Lucknow in another way:—'Our music has undergone changes, from time to time, according to the tastes of the different ages. We find the system propounded in *Sangitharatnâkara* of Shârngadêv is a considerable advance on that described in Bharata's *Nâtyâ Sâstra*, being more exhaustive, more scientific, and expressive of greater national culture. A mere glance at Lôchana, Pundarika, Hridaya

Narayana, Ahôbala, and Srinivasa will be enough to show us that the systems of music propounded by them mark a still further advance and that they considerably differ from the systems appearing in *Nâtya Sâstra* and *Ratnâkara*. We ourselves are in the twentieth century and the system of music, now in vogue, has left the other systems far behind.' [1]

We are, at this stage, tempted to inquire whether Râmâmâtya recognised the *progressive* nature of music and whether he enunciated, in his work, any principle of guidance, wherewith he could emphasise the importance of such recognition. A study of *Svaramêlakalânidhi* enables us to answer both the questions in the affirmative. The principle of guidance, spoken of, has already been referred to, though in another connection, but can bear repetition; and it runs as follows: 'The various stages of musical progress are not the inventions of the learned few imposed on, and adopted by, the unlearned many; but, rather, a summing-up and organisation by the former of those practices and usages at which the latter had arrived by instinct.'

The idea, conveyed hereby, Shârngadêv first put, in his own way, thus: 'The learned men are of opinion that the Science follows the Art and must respect the current practice. If any discrepancy arises between the two, the proper procedure is to interpret the science in such a way as it can be reconciled with the practice.'[2] But, unfortunately, he relegated this principle almost to the end—to the sixth chapter—of his work and made it appear as a mere suggestion for any one to take it for what it was worth.

Râmâmâtya, however, brought it to the forefront of his book and laid such an emphatic stress on it that it developed in his

[1] *Vide* the *Report of the 4th All-India Music Conference of Lucknow*, page 117.

One word of caution is here necessary. The changes, referred to, are in connection with the superstructure of Indian Music, while its foundation or basic principle remains as constant as ever. It is, in fact, this *basic principle* that distinguishes the Indian system from all other systems of music.

[2] *Cf.* यद्वा लक्ष्यप्रधानानि शास्त्राण्येतानि मन्वते ।
तस्माल्लक्ष्यविरुद्धं यत्तच्छास्त्रं नेयमन्यथा ॥

Sangitharatnâkara.

hands into a star-like maxim for all future writers to follow. Here is what he wrote on the point: 'The *Gândharva*-music is ever employed in conformity with the (inflexible) rules of its theory. But if the violation of those theoretical rules, inflexible though, do not lead to any absurdity; and if, again, the contravention of any of the rules of practice does not give pleasure, but jars, to the ear; then, the *practice* of music shall be preferred to its *theory*. And it is in conformity with the 'practical' rules of music (as opposed to its 'theoretical' ones) that the *Gâna*-music prevails. In his chapter on *Instruments*, Shârngadêv, well-versed in music-lore, argued that the practice of music was more important than its theory.'[1]

If Shârngadêv originated this principle, which may—for future guidance—be called 'the Principle of *Lakshya*'; if, again, Râmâmâtya elaborated and developed it into a maxim; Pundarika Vittala chose to condense it into an aphorismic form, namely :—

लक्ष्यप्रधानं खलु शास्त्रम् ।

(Science only follows Art ; isn't it ?)

Let us proceed to see how Râmâmâtya applied the principle of *Lakshya* to the development of his musical system.

Before so doing, we shall first get to know which system of music he took up for study. Even a cursory glance at his work will show that he referred only to Shârngadêv's system of music and made it clear that he wanted to modify and bring that system alone in line with the condition of his own times.

The reason is not far to seek. Almost all the musical works that are now coming into prominence, such as for instance, *Sadrâgachandrôdaya*, *Râgavibôdha*, *Sangithadarpana*, *Sangithasudha*,

[1] *Cf.* तत्र लक्ष्मानुरोधेन गान्धर्वं संप्रयुज्यते ।
यत्र लक्ष्मपरित्यागे प्रत्यवायो न विद्यते ॥
तस्माल्लक्ष्यप्रधानं तत्र तु लक्ष्मप्रधानकम् ।
परित्यागेऽस्य लक्ष्यस्य रञ्जनं नैव जायते ॥
तस्माल्लक्ष्यप्रधानेन गानं लोके प्रवर्तते ॥
सर्वसंगीतशास्त्रार्थवेदिना शार्ङ्गसूरिणा ।
गीते लक्ष्यप्रधानत्वं वाद्याध्याये निरूपितम् ॥

Svaramêlakalânidhi.

Chathurdandiprakasika, *Sangithapârijâtha*, *Sangithasârâmritha*, *Nagmut-es-Asphi*, *Sangithakalpadruma*, and *Lakshyasangitha*—all these works came successively one after another, but mark! only *after* the time of *Svaramêlakalânidhi*. And Râmâmâtya had no other work to criticise before him than Shârngadêv's *Sangitharatnâkara*.

No doubt, Bharata's *Nâtya Sâstra* and Narada's *Sangithamakaranda* had been in existence long before *Sangitharatnâkara*. But, evidently, Râmâmâtya *did* not mind the former and *could* not mind the latter. For, the one lay involved in a debris at Gadwal, till Mrs. Ananthakrishna Sastri discovered it in 1919 and brought it to the light of the day; while, the other was a treatise more on dramaturgy than on music.

Could, then, Lôchanakavi's *Râgatarangini* have come to his notice? We have no definite answer to give. For, the date of *Râgatarangini* is uncertain, inasmuch as its colophon points to the twelfth century, while its reference to Vidyapati points to the fourteenth century and even later. Even assuming that the book was before him, we can easily conjecture that he should have brushed it aside; for, it was an out-and-out North Indian book and dealt with the *Hindustani* music.

Hence Râmâmâtya looked, for guidance, to none else than Shârngadêv and even averred[1] that he would, like his own chosen guide, make the *Principle of Lakshya* the chief thing in his book. And he *did* make his averment good. Let us see how.

The first point of conflict between Shârngadêv and Râmâmâtya was with reference to the *Sudha-Vikrithâ* svaras. At any rate, both of them agreed with regard to the *Sudha*-svaras and allocated them, alike, thus :—

A. तत्र तुर्यश्रुतौ षड्जः सप्तम्यामृषभो मतः ।
ततो नवम्यां गान्धारस्त्रयोदश्यां तु मध्यमः ॥
पञ्चमः सप्तदश्यां तु धैवतो विंशतिश्रुतौ ।
द्वाविंशे तु निषादः स्याच्छ्रुतिष्वित्थं स्वरोद्भवः ॥

Svaramêlakalânidhi.

[1] Cf. तस्माल्लक्ष्यप्रधानत्वं कृत्वा वक्ष्येऽस्य लक्षणम् ।

Svaramêlakalânidhi.

B. वीणाद्वये स्वराःस्थाप्यास्तत्र षड्जश्चतुःश्रुतिः ।
स्थाप्यस्तन्त्र्यां तुरीयायामृषभस्त्रिश्रुतिस्ततः ॥
पञ्चमीतस्तृतीयायां गान्धारो द्विश्रुतिस्ततः ।
अष्टमीतो द्वितीयायां मध्यमोऽथ चतुःश्रुतिः ॥
दशमीतश्चतुर्थ्यां स्यात्पञ्चमोऽथ चतुःश्रुतिः ।
चतुर्दशीतस्तुर्यायां धैवतस्त्रिश्रुतिस्ततः ॥
अष्टादश्यास्तृतीयायां निषादो द्विश्रुतिस्ततः ।
एकविंश्या द्वितीयायां वीणैकाऽत्रध्रुवा भवेत् ॥

Sangitharatnâkara.

The idea conveyed by both A and B, quoted above, is the same and may be stated thus :—

'The svaras arise from the srutis in such a way that Shadja takes *the 4th sruti* of the Vina, Rishabha *the 7th*, Gândhâra *the 9th*, Madhyama *the 13th*, Panchama *the 17th*, Dhaivatha *the 20th*, and Nishâda *the 22nd*.'

The *Sudha*-svaras, which were *common* between Shârngadêv and Râmâmâtya, may be tabulated thus :—

Number of Srutis	*Sudha*-Svaras.
1	
2	
3	
4	**Sa**
5	
6	
7	**Ri**
8	
9	**Ga**
10	
11	
12	
13	**Ma**
14	
15	
16	
17	**Pa**
18	
19	
20	**Dha**
21	
22	**Ni**

(FIG. 3)

As regards the *Vikritha*-svaras, both Shârngadêv and Râmâmâtya *differed* from each other. While Shârngadêv presented to us so many as twelve *Vikritha*-svaras, Râmâmâtya found, ***in actual practice***, only seven. He therefore recognised only those seven and left out the remaining five.

Shârngadêv worked up his twelve *Vikritha*-svaras thus :— 'The twelve Vikritha Svaras are explained. The four-srutied Shadja becomes two-srutied Vikrithas, namely, Chyutha *Sa* and Achyutha *Sá*. When *Ni* takes the Kaisiki sruti, it is Chyutha; but when it takes the Kâkali sruti, it is Achyutha. That Rishabha which is four-srutis from Chyutha *Pa* is regarded as a Vikritha. Gândhâra is declared by Shârngadêv to fall into two divisions, three-srutied Sâdhârana and four-srutied Anthara. Madhyama, like Shadja, falls into two divisions viz., Chyutha and Achyutha. Panchama of Madhyamagrâma is three-srutied and has one more variety, namely, four-srutied Kaisiki *Pa*. Dhaivatha, in Madhyamagrâmâ, becomes a four-srutied Vikritha. The three-srutied Nishâda and the four-srutied Nishâda are treated of as Vikrithas of *Sa* and named Kâisiki *Ni* and Kâkali *Ni* respectively.' [1]

[1] *Cf.* त एव विकृतावस्था द्वादश प्रतिपादिताः।
च्युतोऽच्युतो द्विधा षड्जो द्विश्रुतिर्विकृतो भवेत् ।
साधारणे काकलीत्वे निषादस्य च दृश्यते ॥

साधारणे श्रुतिं षाड्जीमृषभः संश्रितो यदा ।
चतुःश्रुतित्वमायाति तदैको विकृतो भवेत् ॥

साधारणे त्रिश्रुतिः स्यादन्तरत्वे चतुःश्रुतिः ।
गान्धार इति तद्भेदौ द्वौ निःशङ्केन कीर्तितौ ॥

मध्यमः षड्जवद्द्वेधाऽन्तरसाधारणाश्रयात् ।
पञ्चमो मध्यमग्रामे त्रिश्रुतिः कैशिके पुनः ॥

मध्यमस्य श्रुतिं प्राप्य चतुःश्रुतिरिति द्विधा ।
धैवतो मध्यमग्रामे विकृतः स्याच्चतुःश्रुतिः ॥

कैशिके काकलीत्वे च निषादस्त्रिचतुःश्रुतिः ।
प्राप्नोति विकृतौ भेदौ द्वाविति द्वादश स्मृताः ॥

Sangitharatnâkara.

On the other hand, Râmâmâtya worked up his seven *Vikritha*-svaras thus:—

'How is it that only seven *Vikritha*-svaras are given here, while Shârngadêv mentioned, in his *Ratnâkara*, so many as twelve? It is true that, from the theoretical point of view, the number twelve may be desirable. But, *in actual practice*, that is, *according to the principle of Lakshyá*, there are only seven *Vikritha*-svaras different from the seven *Sudha*-svaras. If the basic notes are left out, there does arise a difference in sound, as regards the remaining five Vikritha-svaras. But if they (the basic notes) are retained, the said difference disappears in practice, though not in theory, by the process of taking the preceding—but not the next preceding—srutis. I shall tell you how. *Achyutha-Shadja* does not differ from *Sudha-Shádja;* nor does *Achyutha-Madhyama* differ from *Sudha-Madhyama.* Again, *Vikritha-Rishabha* does not differ from *Sudha-Rishabha;* nor does *Vikritha-Dhaivatha* differ from *Sudha-Dhaivatha.* Further again, *Vikritha-Panchamà* which is taken from *Madhyama-Sruti* does not surely differ from the other *Vikritha-Panchama.* Hence under the category of the above-mentioned fourteen (*Sudha-Vikritha*) svaras, no separate mention was made of these five svaras, inasmuch as they had effected a merger, as indicated above. We shall enunciate the seven *Vikritha*-svaras by mentioning their names:—

(1) Chyutha Shadja
(2) Chyutha Madhyama
(3) Chyutha Panchama
(4) Sâdhârana Gândhâra
(5) Anthara Gândhâra
(6) Kaisiki Nishâda
and (7) Kâkali Nishâda.

Chyutha Shadja is the name given to that *Shadja* which gives up its own fourth sruti and takes the third one. The same rule applies equally to *Chyutha Madhyama* and *Chyutha Panchama.* When *Sudha-Madhyama* takes the first *Gândhâra*-sruti, it is called *Sâdhârana-Gândhâra*; but when the same *Sudha-Madhyama* takes the second *Gândhâra*-sruti, it goes by the name of *Anthara Gândhâra.* When, again, *Sudha-Shadja* takes the first *Nishâda*-sruti, it is called (by expert musicians) *Kaisiki Nishâda*; but when the same *Sudha-Shadja* takes the second *Nishâda*-sruti, it goes by

the name of *Kâkali Nishâda*. Thus, the seven *Vikritha*-svaras have been described.'[1]

[1] *Cf.* ननु रत्नाकरे शार्ङ्गदेवेन विकृताः स्वराः ।
द्वादशोक्ताः कथं ते तु सप्तैव कथितास्त्वया ॥
सत्यं लक्षणतो भेदो द्वादशानामपीष्यते ।
शुद्धेभ्यस्तत्र भेदस्तु सप्तानामेव लक्षितः ॥
आधारश्रुतिसंत्यागाद्ध्वनिभेदप्रतीतितः ।
पञ्चानां परिशिष्टानां स्वराणां विकृतात्मनाम् ॥
पूर्वस्वरश्रुतिग्राहात्स्वपूर्वश्रुतिवर्जनात् ।
अपि लक्षणतो भेदे पूर्वोक्तश्रुतिसंहतेः ॥
आधारश्रुतिनिष्ठत्वाल्लक्ष्यभेदो न विद्यते ।
कथं न भेद इति चेत्स लक्ष्यस्थो निरूप्यते ॥
शुद्धषड्जाद्च्युतस्तु षड्जो नैव विभिद्यते ।
अच्युतो मध्यमः शुद्धान्मध्यमान्न भिदां भजेत् ॥
शुद्धर्षभाच्च विकृतरिषभो न पृथग्भवेत् ।
विकृतो धैवतः शुद्धाद्धैवतान्नातिरिच्यते ॥
मध्यमश्रुत्युपादाने विकृतः पञ्चमस्तु यः ।
त्रिश्रुतेर्विकृतान्नैव पञ्चमाद्भेदमश्नुते ॥
तस्माच्चतुर्दशस्वेवं पूर्वोक्तेष्वेव पञ्चकः ।
अन्तर्भूतो यतस्तस्मान्न पृथक्कथितो मया ॥
सप्तानां विकृतानां तु सोद्देशं लक्ष्म चक्ष्महे ।
च्युतः षड्जश्च्युतो मध्यमश्च्युतः पञ्चमस्तथा ॥
स्यात्साधारणगान्धारोऽन्तरगान्धार इत्यपि ।
स्यात्कैशिकनिषादोऽथान्यः काकलिनिषादकः ॥
हित्वा चतुर्थीं स्वाधारश्रुतिं षड्जो यदा श्रुतिम् ।
तृतीयामाश्रयेदेष च्युतषड्जोऽभिधीयते ॥

We closely trod in the footsteps of both Shârngadêv and Râmâmâtya, only to correctly formulate the following table and rightly determine their respective *Sudha-Vikritha* Svaras :—

1	2	3		4
Number of Srutis	Sudha-Svaras	Vikritha-Svaras		Râmâmâtya's special Nomenclature.
		Shârngadêv.	Râmâmâtya.	
1		Kaisiki *Ni*	Kaisiki *Ni*	Shatsruti *Dha*
2		Kâkali *Ni*	Kâkili *Ni*	
3		Chyutha *Sa*	Chyutha *Sa*	Chyuthashadja *Ni*
4	Sa.	Achyutha *Sa*		
5				
6				
7	Ri.	Vikritha *Ri*		
8				
9	Ga.			Panchasruti *Ri*
10		Sâdhârana *Ga*	Sâdhârana *Ga*	Shatsruti *Ri*
11		Anthara *Ga*	Anthara *Ga*	
12		Chyutha *Ma*	Chyutha *Ma*	Chyuthamadhyama *Ga*
13	Ma.	Achyutha *Ma*		
14				
15				
16		{ Vikritha *Pa* Kaisiki *Pa*	Chyutha *Pa*	Chyuthapanchama *Ma*
17	Pa.			
18				
19				
20	Dha.	Vikritha *Dha*		
21				
22	Ni.			Panchasruti *Dha*

(FIG. 4.)

एवं लक्षणकावेव च्युतमध्यमपञ्चमौ ।
शुद्धस्य मध्यमस्याथ गान्धारः श्रुतिमाश्रितः ॥
स साधारणगान्धारोऽन्तरगान्धार उच्यते ।
यो मध्यमस्य शुद्धस्य श्रुतिद्वयमुपाश्रितः ॥
प्रथमां शुद्धषड्जस्य निषादश्चेच्छ्रुतिं श्रितः ।
स कैशिकनिषादाख्यः कथितो गीतवेदिभिः ॥
निषादः शुद्धषड्जस्य क्रमते चेच्छ्रुतिद्वयम् ।
स काकलीनिषादः स्यादेवं सप्तापि लक्षिताः ॥

Svaramêlakalânidhi.

The fourth column of Fig. 4, namely, 'Râmâmâtya's special Nomenclature' was drawn with the help of the following verses in the text:—

चतुर्दशस्वरेष्वेषु वक्ष्ये लक्ष्यानुसारतः ।
नामान्तराणि केषांचिद्व्यवहारप्रसिद्धये ॥
च्युतषड्जस्तु लोकेऽस्मिन्निषादत्वेन कीर्तितः ।
च्युतषड्जनिषादाभिधानं तस्य विधीयते ॥
च्युतस्य मध्यमस्यापि गान्धारव्यवहारतः ।
च्युतमध्यमगान्धारसंज्ञास्य क्रियते मया ॥
च्युतपञ्चममाचष्टे लोको मध्यमसंज्ञया ।
अस्माभिः कथ्यते सोऽतश्च्युतपञ्चममध्यमः ॥
लक्ष्ये तु कुत्रचिच्छुद्धगान्धारस्थानमाश्रयन् ।
रिषभः कीर्त्यतेऽस्माभिः पञ्चश्रुत्यृषभाह्वयः ॥
स साधारणगान्धारस्थानस्थ ऋषभो यदि ।
लक्ष्यानुसारतः प्रोक्तस्तदा षट्श्रुतिकर्षभः ॥
एवं शुद्धनिषादस्य स्थान धैवत आस्थितः ।
लक्ष्यानुरोधाद्गदितः स पञ्चश्रुतिधैवतः ॥
चोत्कैशिकनिषादस्य स्थाने तिष्ठति धैवतः ।
क्वचित्स कथितोऽस्माभिस्तदा षट्श्रुतिधैवतः ॥[1]

Having learnt the points of agreement and disagreement between Shârngadêv and Râmâmâtya with regard to the *Sudha-Vikritha* svaras and having noted that, in all cases of disagreement, Râmâmâtya invariably invoked the help of the principle of

[1] 'In fulfilment of a usage, I shall now mention a few different nomenclatures to some of these 14 *Svaras* obtaining elsewhere. On account of its identity with Nishâda, Chyutha Shadja is also called *Chyuthâ Shadjâ Nishâda.* On account of its identity with Gândhâra, Chyutha Madhyama is also called *Chyutha Madhyama Gândhâra.* On account of its identity with Madhyama, Chyutha Panchama is also called *Chyutha Panchama Madhyama.* Inasmuch as Rishabha is, *in practice,* known to identify itself with Sudha Gândhâra, the latter is also called *Panchasruti Rishabha.* When however, Rishabha identifies itself with Sâdhârana Gândhâra, that (Sâdharâna Gandhara) is, *in practice,* also called *Shatsruti Rishabha.* Likewise, when Dhaivatha identifies itself with Suddha Nishâda, that Sudha Nishâda is called *Panchasruti Dhaivatha* ; but when it identifies with Kaisiki Nishâda, that Kaisiki Nishâda is called Shatsruti Dhaivata.

Lakshya; we shall now proceed to deal with the next question which happens to be five-fold:—

(1) Why were the Sudha-Vikritha svaras so-called?
(2) Wherein lay their importance?
(3) Are they extant to-day? If not, why not?
(4) What, if any, are their modern proto-types?
and (5) What part, if at all, do they now play in actual practice?

These five questions we shall now consider.

First, why were the *Sudha-Vikritha* Svaras so called?

No doubt, the time-honored verse, transmitted to us from author to author, namely—

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमा: ।
द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतौ ॥

sums up 'the Rule of the ancient *Sudha*-Svaras,' according to which the seven *Sudha*-Svaras were *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*, made up—as they were—of 4, 3, 2, 4, 4, 3, 2, srutis respectively. *Or*, as Râmâmâtya would have it, out of the 22 srutis, numbers 4, 7, 9, 13, 17, 20, 22 were alone spoken of as *Sudha*-svaras; and they were technically called *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*, respectively.[1] All other numbers were called *Vikritha*-Svaras, of which Râmâmâtya chose seven.

But the question is: How did the Sudha-svaras, mentioned above, come to be called *Sudha*-svaras?

One explanation is that those seven svaras—which formed, as they even now form, the scale of Sâmagânam—were called *Sudha*-svaras, because they were used in singing the *pure* music of Sâma-Vêda.

There seems, here, to be a confusion of ideas. What did the 'pure' music of Sâma-Vêda indicate—the purity of the *music* or of the *sentiment* expressed thereby? If the former, what was the standard? But, if the latter, what connection was there between musical notes and Vedic sentiments?

Another explanation Mr. E. Clements attempted to give. The ancient text-books on music took the Vina-point of view;[2] and almost all the ancient terms of music were derived from stringed instruments with frets, which gave a series of semitones

[1] *Vide* Fig. 3, page xxi.

[2] *Cf.* सुव्यक्तमेव वीणायामस्यार्थस्य निदर्शनम् *Svaramêlakalânidhi.*

up to a certain point and, then, a scale of tones and semitones. This latter scale (of tones and semitones) was, in the normal position of the frets, known as the *Sudha*-Scale and the notes it comprised were called *Sudha*-Svaras.[1]

The following tabular statement[2] of Mr. Bulwant Trimbuck seems to strengthen the position of Mr. Clements :—

Svaras	Intervals	Srutis
Sa	5·3	4
Ri	4·16	3
Ga	2·3	2
Ma	3·9	4
Pa	3·12	4
Dha	3·12	3
Ni	1·5	2

(FIG. 5)

'How delicate and accurate,' remarked Mr. Trimbuck, 'must have been the organs of hearing of the Aryans, when they could reach so near the truth, unassisted by the paraphernalia of the modern science!'

As between these explanations, there emerges a truth that a Svara, according to our ancients, was called *Sudha*, when it remained in its appointed position and was made up of the exact number of srutis assigned to it; that, when it left off any of its srutis or took any sruti from its preceding or succeeding note, it became a Vikritha-Svara; and that, sometimes, a *Sudha*-svara, though it retained its own seat, lost its *Sudha*-character and became a *Vikritha*, when it lost any of its own srutis and was thus reduced in value.

Finally, just as in Western Music, though a scale may be formed in more ways than one, namely :

(1) $1, \frac{9}{8}, \frac{5}{4}, \frac{4}{3}, \frac{3}{2}, \frac{5}{3}, \frac{15}{8}, 2;$

(2) $1, \frac{9}{8}, \frac{6}{5}, \frac{4}{3}, \frac{3}{2}, \frac{5}{3}, \frac{15}{8}, 2;$

(3) $1, \frac{9}{8}, \frac{6}{5}, \frac{4}{3}, \frac{3}{2}, \frac{8}{5}, \frac{9}{5}, 2;$

(4) $1, \frac{9}{8}, \frac{81}{64}, \frac{4}{3}, \frac{3}{2}, \frac{27}{16}, \frac{243}{128}, 2;$

[1] Cf. *Ragas of Tanjore*, page 15.
[2] Vide *Hindu Music*, page 15.

yet, the first scale alone is held to be important and ever brought into the forefront for any kind of musical discussion; so too, in Indian Music, from amidst a variety of its scales, the *Sudha*-Scale alone was considered to be important and was, in fact, constituted to be the basis of the ancient Indian musical system.

Secondly, we shall determine the importance of the *Sudha*-svaras and of the *Sudha*-scale formed thereby. I may state it, as a general rule, that just as a tourist, on entering a new country, finds it convenient, nay, necessary to study its language with a view to understand the real nature of that country; so too, a music-student, on opening any one of our ancient books on music, finds it convenient, nay, necessary to study the *terms* or phraseology employed therein, with a view to understand the real nature of the *Râga System*[1] which its author finally built. A mere glance at those texts will show that one and all their authors spoke of their Râgas only in terms of *Sudha*-svaras and also employed therein the *Sudha-Vikritha* phraseology. Take, for instance, *Srirâga*, of which Râmâmâtya wrote:—'The Mêla of *Srirâga* consists of these seven svaras, namely, *Sudha Sa*, *Panchasruti Ri*, *Sâdhârana Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha* and *Kaisiki Ni*.[2] Surely, none could understand this kind of description without a previous knowledge of the meaning of the terms employed therein. Hence, the *Sudha-Vikritha* Svaras of our ancient authors formed, as it were, a key to open, and see for ourselves, the rich treasures of their musical systems.

Are those ancient *Sudha-Vikritha* Svaras extant to-day? If not, why not? What, if any, are their modern prototypes? What part, if at all, do they now play in actual practice?

[1] *Râga* was, as it even now is, the soul of Indian Music. The *Srutis*, the *Svaras*, and even the *Mêlas* form so many means, while the *Râgas* alone form the end. Even the compositions and their various types are so many *Râga-manifestations*, perhaps with the additional elements of rhythm and poetry. Hence the determination of the *Râgas* and their *Lakshanas* forms the main, if not the sole, portion of our musical system.

[2] *Cf.* शुद्धषड्जोऽथ पञ्चश्रुत्यृषभश्च ततःपरम् ।
स्यात्साधारणगान्धारः शुद्धौ मध्यमपञ्चमौ ॥
पञ्चश्रुतिर्धैवतश्च कैशिक्याख्यनिषादकः ॥
एतैः सप्तस्वरैर्युक्तः श्रीरागस्य च मेलकः ॥

Svaramêlakalânidhi.

These questions may be grouped together and discussed as such.

Now, the ancient *Sudha-Vikritha* Svaras are *not* extant to-day. Because, according to Mr. Clements's opinion, they had been looked at only from the Vina-point of view, while their modern prototypes have had an entirely different principle to stand upon; because the ancient *Sudha-Vikritha* system was based upon *Bharata Matha* which had 'Dha' for keynote, while its modern prototype has been based on *Hanumanta Matha* which has 'Sa' for keynote; because, in Bharata Matha, the frets were so moved and adjusted as to give the exact scale required, while, in Hanumanta Matha, the increase of tension is one of the chief means of getting the right notes; and lastly because the *Sudha-Vikritha* system allowed itself to be differently interpreted, while its modern prototype has only one interpretation to view it with.

The last reason requires explanation. Three different authors, Râmâmâtya, Ahôbala, and Bhâtkhandê, chose the same *Sudha*-Svaras, from Fig. 3, for their *Sudha*-scales and, yet, arrived at three different *Râgas*, viz., Mukhâri, Kâphi, and Bilâval which are said to respectively correspond to Kanakângi, Kharaharapriya and Sankarâbharanam of the Carnatic Music.[1]

A question, at once, arises as to why the self-same *Sudha*-scale, formed out of *Sa* (4th sruti), *Ri* (7th), *Ga* (9th), *Ma* (13th), *Pa* (17th), *Dha* (20th), and *Ni* (22nd) gave rise to three different *Râgas*.

Mr. D. K. Joshi made an attempt to answer it and observed: 'Suppose a man in Bombay buys a seer of sugar and a man in Poona buys a seer of sugar; they will find that the quantities of sugar, though identical in having the name *seer*, in each case

[1] *Cf.* सर्वेषु रागमेळेषु मुखारीमेल आदिमः ।
शुद्धैः सप्तस्वरैर्युक्तो मुखारीमेल ईरितः ॥
एनयैव व्यवस्थित्या ह्युत्पन्नः स्वरमेलकः ।
कनकाङ्गीति संप्रोक्तः कर्णाटकीयपण्डितैः ॥
तयैव च व्यवस्थित्या शुद्धमेलः सुसाधितः ।
हरप्रियः समाख्यातो ह्यहोबलादिपण्डितैः ॥
हिन्दुस्थानीयपद्धत्यां श्रुतिक्रमविपर्ययात् ।
शंकराभरणाख्यातो मेलः शुद्धः सुनिश्चितः ॥

Lakshya Sangitha.

differed in their weight—Bombay *seer* weighing 28 Tolas and Poona *seer* 76 Tolas. If the quantities of sugar differed in their value or weight, why should they be identical in having the same name *seer?* The answer to this question is sure to satisfy the question suggested in our case. And I think the answer, in both the cases, is one and the same. It is *Convention* '.[1]

Apart from the vibrational values[2] which Mr. Joshi gave each of the *Sudha*-Svaras of each of the three authors he selected, the analogy, that he took, seems to be a little unhappy and does not, I fear, strengthen his position. In the case of *seers*, there is a clear difference, according to Mr. Joshi, of 48 Tolas between Bombay and Poona. Even in South India, there is a wide difference, in quantity, between the *measures* of Madras and Coimbatore. Whereas, in the *seer* or *measure*, there is the sameness only in name but not in quantity; in the *Sudha*-Scale, there was the sameness not only in name but also in quantity. For, whether the Râga that emanated was Kanakângi, Kharaharapriya, or Sankarâbharanam, the original stock of the *Sudha*-Scale gave *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni* respectively srutis 4, 3, 2, 4, 4, 3, 2. Unless, therefore, the 4th sruti—to take one for example—does not mean only the 4th sruti but also anything above or below, no clue presents itself to explain why three different Râgas were said to emanate from one and the same *Sudha*-Scale.

From all standpoints of view, the ancient theory of *Sudha*-Scale was given up, as being practically useless for the modern requirements.

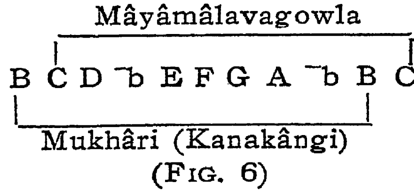
To-day there is no scale, called *Sudha*-Scale, unless the first *Mêla* of Venkatamakhi's System counts for such. Even that first Mêla (Kanakângi), had to give way to Purandra Das's *Mâyâmâlavagowla* which the very Râmâmâtya proclaimed in his book, as 'the best of all Râgas'.

Of this 'Mâyâmâlavagowla,' Mr. Clements remarked: 'I am not in favour of Sankarâbharanam as the *Sudha*-Scale. Unscientific writers put Bihag in the same family. We do not want any ambiguity in our *Sudha*-Scale. Mâyâmâlavagowla is entirely

[1] Vide *Report of the Second All-India Music Conference, Delhi (1918)*, page 44.

[2] Mr. E. Clements questions the correctness of Mr. Joshi's 'vibrational values,' in his *Ragas of Hindustan*, vol. II, page 37.

free from this defect. Further, to adopt the Mâyâmâlavagowla-scale as the *Sudha*-Scale does no violence to the feelings of the musicians.[1] Here came Mr. A. H. Fox Strangways, as it were, to help Mr. Clements and observed: '*Mâyâmâlavagowla* only developed from *Mukhâri* by way of modal shift of tonic, as in the case of the modern Greek Scale.[2] And here, again, Mr. H. A. Popley amplified that the modal shift of tonic was made by one semitone higher and, having illustrated his point by the following diagram



(FIG. 6)

wrote, by way of explanation,—' B to B form *Mukhari* and C to C is *Mâyâmâlavagowla*'.[3]

All the three, I fear, overshot the mark, inasmuch as the *Mukhâri* of the above Fig. 6 points only to *Kharaharapriya* wherein alone *Ga* (D) and *Ni* (A) are *Kômal* or flat and surely not to *Kanakângi*, wherein *Ga* and *Ni* are really conspicuous by their absence, though *Ri* Thivra and *Dha* Thivra are made to falsely personate them.

The trend of the modern view is that, while *Bilâvâl* is the *Sudha*-Scale of North India, *Mâyâmâlavagowla* is that of South India. But, be it noted, that neither of them is the *Sudha*-Scale in the sense in which our ancient writers held, viz, that its seven svaras had their respective sruti numbers 4, 7, 9, 13, 17, 20 and 22, but that the elementary songs have been traditionally taught to the children in those *Râgâs*. Such *traditional* teaching began, at first, as a matter of convenience or, better, inclination; but, then, it took root by force of habit.[4]

Now, though the old seven *Sudha*-Svaras and the *Sudha*-Scale formed thereby have, doubtless, become obsolete; yet, we have

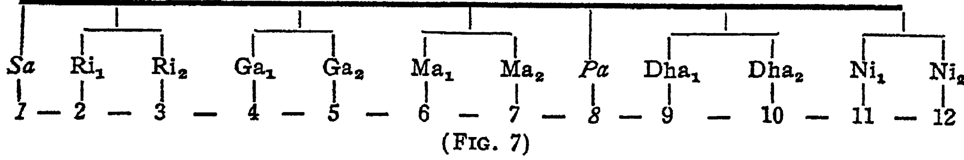
[1] *Vide* Mr. Clements's *Ragas of Tanjore*, p. 15.

[2] *Vide* Mr. Fox Strangways's *Music of Hindostan*, p. 120.

[3] *Vide* Mr. Popley's *Music of India*, p. 43.

[4] It may be that Purandra Dâs wanted that the beginners of music should not be troubled with the controversial svaras (*Ri_2* or Sudha *Ga*), (*Ga_1* or Shatsruti *Ri*), (*Dha_2* or Sudha *Ni*), and (*Ni_1* or Shatsruti *Dha*) but should be confined, at the outset, only to the non-controversial svaras (*Ri_1* and *Ga_2*) (*Dha_1* and *Ni_2*) and also Sudha *Ma*.

now *Sa* and *Pa* as *Sudha* (or better, *Prakrithi*) Svaras, inasmuch as they are fixed or admit of no varieties at all; while *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are *Vikritha*-Svaras, inasmuch as each of them admits of two[1] clear varieties, *viz*, *Kômal* and *Thîvra*, that is, flat and sharp. These modern *Sudha-Vikritha* Svaras, twelve[2] in number, may be tabulated thus:—



(FIG. 7)

And, again, these modern *Sudha-Vikritha* Svaras enable us to formulate, according to the Principle of *Lakshya*, the following working scheme which may be styled *Laghumêlakartha* (लघुमेलकर्ता) as distinguished from the *Brihanmêlakartha* (बृहन्मेलकर्ता) of Venkatamakhi:—

Number in Venkatamakhi's scheme.	Serial Number.	Poorva Mêlas.	Svaras.							Uthara Mêlas.	Serial Number.	Number in Venkatamakhi's scheme.
8	1	Tôdi ...	*S*	R_1	G_1	M	*P*	D_1	N_1	Bhavapriya ...	17	44
9	2	Dhênuka ...	*S*	R_1	G_1	M	*P*	D_1	N_2	Subhapanthuvarâli.	18	45
10	3	Nâtakapriya ...	*S*	R_1	G_1	M	*P*	D_2	N_1	Shadvidhamârgini.	19	46
11	4	Kôkilapriya ...	*S*	R_1	G_1	M	*P*	D_2	N_2	Svarnângi ...	20	47
14	5	Vakulâbharanam...	*S*	R_1	G_2	M	*P*	D_1	N_1	Nâmanârayani ...	21	50
15	6	Mâyâmâlavagowla.	*S*	R_1	G_2	M	*P*	D_1	N_2	Kâmavardhani ...	22	51
16	7	Chakravâka ...	*S*	R_1	G_2	M	*P*	D_2	N_1	Râmapriya ...	23	52
17	8	Suryakântha ...	*S*	R_1	G_2	M	*P*	D_2	N_2	Gamanapriya ...	24	53
20	9	Natabhairavi ...	*S*	R	G_1	M	*P*	D_1	N_1	Shanmukhapriya...	25	56
21	10	Girvâni ...	*S*	R	G_1	M	*P*	D_1	N_2	Simhêndramadhya.	26	57
22	11	Kharaharapriya ...	*S*	R	G_1	M	*P*	D_2	N_1	Hêmavathi ...	27	58
23	12	Gowrimanôhari ...	*S*	R	G_1	M	*P*	D_2	N_2	Dharmavathi ...	28	59
26	13	Chârukêsi ...	*S*	R_2	G_2	M	*P*	D_1	N_1	Rishabhapriya ...	29	62
27	14	Sarasângi ...	*S*	R_2	G_2	M	*P*	D_1	N_2	Latângi ...	30	63
28	15	Harikâmbhôji ...	*S*	R_2	G_2	M	*P*	D_2	N_1	Vâchaspathi ...	31	64
29	16	Sankarâbharanam.	*S*	R_2	G_2	M	*P*	D_2	N_2	Mêchakalyâni ...	32	65

(FIG. 8)

[1] A third variety is added by Venkatamakhi.

[2] *Cf.* आहत्य शुद्धविकृताः स्वरा द्वादश कीर्तिताः ।

Chathurdandi Prakâsikâ.

In order to be able to compare the *Mêlas* of Fig. 8 with those of Râmâmâtya, it is desirable that we should, first, know how Fig. 8 was worked up and, secondly, learn how the *Mêlas* of *Svaramêlakalânidhi* were formulated.

Now, *Ri* and *Ga* may be combined in four different ways, *viz*, (1) Ri_1 and Ga_1 (2) Ri_1 and Ga_2 (3) Ri_2 and Ga_1 and (4) Ri_2 and Ga_2. Similarly *Dha* and *Ni* may be combined in four different ways. By tacking the four varieties of *Dha* and *Ni* to each of the four varieties of *Ri* and *Ga*, we have sixteen varieties of *Ri*, *Ga*, *Dha*, and *Ni*. These sixteen varieties, when further manipulated with the two varieties of *Ma*, yield thirty-two[1] working *Mêlas*, for which see Fig. 8, where it will be seen that *Mêlas* 1 to 16 are *Sudha*-Madhyama or *Poorva Mêlas*, while *Mêlas* 17 to 32 are *Prathi*-Madhyama or *Uthara Mêlas*.

Râmâmâtya, on the other hand, merely specified the names of his *Twenty Mêlas* and stopped with explaining their characteristics. Here is what he wrote :—

लक्षणं वक्ष्यते पश्चादुद्देशः क्रियतेऽधुना ।
सर्वेषु रागमेलेषु मुखारीमेळ आदिमः ॥

ततो मालवगौलस्य मेलः श्रीरागमेलकः ।
सारङ्गनाटमेलश्च मेलो हिन्दोळकस्य च ॥

शुद्धरामक्रियामेलो देशाक्षीमेळकोऽपरः ।
मेलः कन्नडगौलस्य शुद्धनाट्याश्च मेळकः ॥

आंहरीमेलकश्चैव नादरामक्रिया परः ।
मेलः शुद्धवराल्याश्च रीतिगौळस्य मेलकः ॥

वसन्तभैरवीमेलो गीतज्ञैः संप्रकीर्तितः ।
केदारगौलमेलश्च हेजुज्जीमेलकस्ततः ॥

[1] Even the *Katapayadi-Sankhya* seems to point to 32 as being the original number of the prime-*Râgas* (or Mêlas); inasmuch as *Ra* (रा) represents 2, and *Ga* (ग) represents 3, and therefore Râga (राग) represents, according to the said formula, 32.

मेलः सामवराल्याश्च रेवगुप्तेश्च मेलकः ।
सामन्तनाममेलश्च काम्भोजीमेलकस्ततः ॥
मेला विंशतिरेवैते ॥[1]

And continued Râmâmâtya :—

तेषां लक्षणमुच्यते ।
शुद्धसप्तस्वरैर्युक्तो मुखारीमेलको भवेत् ॥[2]

In this way Râmâmâtya went on. Evidently he did not care to deduce his twenty *Mêlas* from any kind of *principles*, but perhaps recorded such of the *Mêlas* as were in vogue during his time.

Even in so doing, he happened to slip into a palpable mistake of giving the same identical characteristics to two of his twenty *Mêlas*, viz., *Sâranganâta* and *Kêdâragowla* thus :—

Sâranganâta	Kêdâragowla
पञ्चश्रुत्यृषभः शुद्धषड्जमध्यमपञ्चमाः । पञ्चश्रुतिर्धैवतश्च च्युतषड्जनिषादकः ॥ च्युतमध्यमगांधार एतैः सप्तस्वरैर्युतः । सारङ्गनाटमेलोऽयं रामामात्येन लक्षितः ॥	शुद्धाश्च समपाः पञ्चश्रुतो चर्षभधैवतौ । च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥ केदारगौलमेलः स्यात्स्वरैरेभिः समन्वितः ॥
'Râmâmâtya characterises the *Mela* of *Sâranganâta* as consisting of these seven *svaras*, viz., *Sudha Sa*, *Panchasruti Ri*, *Chyutha Madhyama Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha*, and *Chyutha Shadja Ni*.'	'The *Mêla* of *Kêdâragowla* consists of these *svaras*, viz., *Sudha Sa*, *Panchasruti Ri*, *Chyutha Madhyama Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha* and *Chyutha Shadja Ni*.'

(FIG. 9)

The veriest tyro will not fail to note the identical sameness in the characteristics of both the *Mêlas* in Fig. 9. Inasmuch, therefore, as *Sâranganâta* and *Kêdâragowla* merged, in point of

[1] 'I shall now specify the names (of the Mêlas) and then explain their characteristics. Of all the Mêlas, *Mukhâri* is the first. Other Mêlas are as follows :—*Mâlavagowla*, *Srırâga*, *Sâranganâta*, *Hindôla*, *Sudharâmakriya*, *Desâkshi*, *Kannadagowla*, *Sudhanâti*, *Âhari*, *Nâdarâmakriya*, *Sudhavarâli*, *Rithigowla*, *Vasanthabhairavi*, *Kêdâragowla*, *Hêjujji*, *Sâmavarâli*, *Rêvaguptthi*, *Sâmantha*, and *Kâmbhôji*. Thus there are twenty *Mêlas*.'

[2] 'And their characteristics are explained thus : the *Mêla* of *Mukhâri*, for instance, consists of seven *Sudha-svaras*.'

their characteristics, into one; how could Râmâmâtya count twenty different *Mêlas?* Quickly, therefore, did Venkatamakhi hasten to lash him on this vulnerable point and wrote:

त्वदुक्तरीत्या सारङ्गनाटकेदारगौलयोः ।
संप्राप्तमेकमेलत्वं मेलाः स्युर्विंशतिः कथम् ॥ [1]

Nor did Venkatamakhi stop here. But he proceeded to attack Râmâmâtya, using even rough language, on *nine* more points. We shall deal with them, one by one, and place the views, thereon, of both Râmâmâtya and Venkatamakhi in juxtaposition:—

(1) As regards some derivatives of

'*SRIRÂGA MÊLA.*'

Râmâmâtya.—The *Mêla* of *Srirâga* consists of these seven *Svaras*, viz., *Sudha Sa*, *Panchasruti Ri*, *Sâdhârana Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha*, and *Kaisiki Ni*. Then do I enumerate some of the *Râgas* derived from this *Mêla*, and they are:—*Srirâga*, *Bhairavi*, *Gowli*, *Dhanyâsi*, *Sudhabhairavi*, *Vêlâvali*, *Mâlavasri*, *Sankarâbharanam*, *Andôli*, *Dêvagandhâri*, and *Madhyamâdi*.' [2]

Venkatamakhi.—'You said that *Bhairavi*, *Sankarâbharanam*, and *Gowli* were derived from *Srirâga Mela*. Inasmuch as *Bhairavi* has *Sudha Dha*, *Sankarâbharanam* has *Anthara Ga*, and *Gowli* has *Kâkali Ni*, and inasmuch

[1] *Cf.*:—'According to yourself (addressing Râmâmâtya) Sâranganâta and Kêdâragowla merged into one *Mêla*. How then could there be *twenty Melas*?'

[2] *Cf.* शुद्धषड्जोऽथ पञ्चश्रुत्यृषभश्च ततः परम् ।
स्यात्साधारणगांधारः शुद्धौ मध्यमपञ्चमौ ॥
पञ्चश्रुतिर्धैवतश्च कैशिक्याख्यनिषादकः ।
एतैः सप्तस्वरैर्युक्तः श्रीरागस्य च मेलकः ॥
अस्मिन्मेले संभवन्ति ये रागास्तानथ ब्रुवे
श्रीरागो भैरवी गौलो धन्यासी शुद्धभैरवी ।
वेलावली मालवश्रीः शङ्कराभरणोऽपि च ॥
आन्दोली देवगांधारी मध्यमादिस्तथापरः ।
एवमाद्याश्च कतिचिद्रागा मेलाद्भवन्त्यतः ॥

Svaramêlakalânidhi.

as (the last mentioned) *Gowli* may (rightly) be derived from *Mâlavagowla*, how can you (dare to) say that these *Râgas* were derived from the *Mêla* of *Srirâga?* O! Râma! Râma! Râma!. How confused (is your head)!!!'[1]

(2) As regards some derivates of

'*SUDHARAMAKRIYA MÊLA.*'

Râmâmâtya.—'Some of the *Râgas* derived from the *Mêla* of *Sudharâmakriya* are :— *Sudharâmakriya, Pâdi, Ardradêsi*, and *Dipaka.*'[2]

Venkatamakhi.—'Inasmuch as you (wrongly) said that *Pâdi* and *Ardradêsi* were derived from *Sudharâmakriya*, and inasmuch as the truth is that they were derived from the *Mêla* of *Gowla*, O! Râma, you have committed a great sin, to remove which, you should contemplate the name of (that great) Râma.'[3]

[1] *Cf.* तथा हि भैरवीरागः शंकराभरणस्तथा ।
गोलिरागश्च कथितास्त्वया श्रीरागमेलजाः ॥
तत्कथं भैरवी शुद्धधैवतेनान्विता खलु ।
शंकराभरणो रागोऽन्तरगांधारवांस्तथा ॥
सकाकलीनिषादश्च गोलीरागस्त्वयं पुनः ।
जातो मालवगोलाख्यरागमेलादिसंस्थितः ॥
रागाणां पुनरेतेषां जन्म श्रीरागमेलकः ।
कथं विकत्थसे राम राम राम तव भ्रमः

Chathurdandiprakâsika.

[2] *Cf.* शुद्धरामक्रिया पाडिरार्द्रदेशी च दीपकः ।
इत्याद्याः संभवन्त्यत्र मेले रागाश्च केचन ॥

Svaramêlakalânidhi.

[3] *Cf.* यच्चोक्तं भवता शुद्धरामक्रीरागमेलकः ।
पाडीरागार्द्रदेशाख्यरागजन्म भवेदिति ॥
तद्दोषजातये राम रामस्मरणमातनु ।
पाड्यार्द्रदेशिरागो च प्रसिद्धो गौलमेलजो ॥

Chathurdandiprakâsika.

(3) As regards the Mêla of
'*KANNADAGOWLA*.'

Râmâmâtya.—'As between the characteristics of *Dêsâkshi* and *Kannadagowla*, there is one point of difference, viz., the latter (*Kannadagowla*) has *Kaisiki Ni*, as practised by the experts (instead of *Chyutha Shadja Ni* of *Dêsâkshi*).'[1]

Venkatamakhi.—'The statement that *Dêsâkshi*, when it attains *Kaisiki Ni*, becomes *Kannadagowla* leads to an absurdity. The fact is that *Kannadagowla* belongs to the *Mêla* of *Srirâga*.'[2]

(4) As regards
'*GHANTÂRAVA RÂGA*.'

Râmâmâtya.—'Some of the *Râgas* derived from this *Mêla* (of *Kannadagowla*) are:—*Kanndagowla*, *Ghantârava*, *Sudhabangâla*, *Châyânâta*, *Turushka Tôdi*, *Nâgadhvani*, and *Dêvakriya*.'[3]

Venkatamakhi.—'The statement that *Ghantârava* was derived from *Kannadagowla* has involved you in a heinous sin, from which, O! Râma, you cannot escape even though you go (on a pilgrimage) to Râmasêtu (Râmêsvaram). The fact is that *Ghantârava* is derived from *Bhairavi*.'[4]

[1] *Cf.* देशाक्षीरागमेकस्य लक्षणं यदुदाहृतम् ।
मेले कन्नडगौलस्य तस्माद्भेदोऽस्ति कश्चन ॥
कैशिक्याख्यनिषादोऽत्र प्रयुक्तो लक्ष्यवेदिभिः ॥
Svaramêlakalânidhi.

[2] *Cf.* देशाक्षीमेल एवैष कैशिक्याख्यनिषादकम् ।
प्राप्य कन्नडगौलः स्याद्गौलस्यातिमृषावहा ॥
कन्नडगौलः श्रीरागमेलनतो मतो न किम् ॥
Chathurdandiprakâsika.

[3] *Cf.* अस्मिंस्तु मेले संजातान्रागान्कतिचन ब्रुवे ।
एकः कन्नडगौलाख्यस्तथा घण्टारवोऽपि च ॥
शुद्धबङ्गालनामा च च्छायानाटस्ततः परः ।
तथा तुरुष्कतोडी च नागध्वनिरतः परम् ॥
देवक्रिया ह्येवमाद्या रागाः केचिद्भवन्त्यतः ॥
Svaramêlakalânidhi.

[4] *Cf.* यच्च कन्नडगौलस्य मेले समुपजायते ।
घण्टारव इति प्रोक्तं पातकेनामुना पुनः ॥

(5) As regards

'NÂDARÂMAKRIYA.'

Râmâmâtya.—'The *Mêla* of *Nâdarâmakriya* consists of these *Svaras*, viz., *Sudha Sa*, *Sudha Ri*, *Sâdhârana Ga*, *Sudha Ma*, *Sudha Pa*, *Sudha Dha*, and *Chyutha Shadja Ni*.'[1]

Venkatamakhi.—'The statement that *Nâdarâmakriya* has *Sâdhârana Ga* discloses, O! Râma, your strange (that is, un-) fitness to hold the title of Bayakâra (*or* Vâggêyakâra). The truth is that *Nâdarâmakriya* has *Anthara Ga*.'[2]

(6) As regards

'RITHIGOWLA.'

Râmâmâtya.—'The *Mêla* of *Rithigowla* consists of these seven *svaras*, viz., *Sudha Sa*, *Sudha Ri*, *Sudha Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha*, and *Kaisiki Ni*.'[3]

Venkatamakhi.—'While Râmâmâtya has spoken of *Rithigowla* as a *Mêla* with *Sudha Sa*, *Ri*, *Ga*, *Ma*. *Panchasruti Dha*, and *Kaisiki Ni*, the truth is that *Rithigowla* is (not a *Mêla*) but a *Râga* derived from the *Mêla* of *Bhairavi*.'[4]

सत्यं विमोक्ष्यसे राम रामसेतुं गतोऽपि न ।
भैरवीमेलसंभूतो रागो घण्टारवः खलु ॥

Chathurdandiprakâsika.

[1] *Cf.* शुद्धाः समपधा रिश्च च्युतषड्जनिषादकः ॥
साधारणोऽपि गांधारः स्वरैरेभिः समन्वितः ॥
नादरामक्रियामेलः ॥

Svaramêlakalânidhi.

[2] *Cf.* यद्यप्युक्तं त्वया नादरामक्रीरागमेलके ।
साधारणाख्यगांधारः संग्राह्य इति तत्त्वतः ॥
अपूर्वबयकारत्वमावेदयति राम ते ।
नादरामक्रियामेलगांधारोऽप्यन्तराभिधः ॥

Chathurdandiprakâsika.

[3] *Cf.* शुद्धाः सरिगमाः पश्च पञ्चश्रुतिकधैवतः ।
कैशिक्याख्यनिषादश्चेत्येतैर्युक्तः स्वरैस्तु यः ॥
स रीतिगौलमेलः स्यात् ॥.

Svaramêlakalânidhi.

[4] *Cf.* यच्चोक्तं रीतिगौलाख्यरागमेलस्य लक्षणम् ।
शुद्धाः सरिगमाः पश्च पञ्चश्रुतिकधैवतः ॥

(7) As regards
'*KÊDÂRAGOWLA*.'

Râmâmâtya.—' The *Mela* of *Kêdâragowla* consists of these *Svaras*, viz., *Sudha Sa*, *Panchasruti Ri*, *Chyutha Madhyama Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha*, and *Chyutha Shadja Ni*.' [1]

Venkatamakhi.—' I feel sorry for your name (of Râma); for, you mistakenly placed *Chyutha Shadja Ni* in the *Mêla* of *Kêdâragowla*. The right *Svara* of the *Mêla* is *Kaisiki Ni*.' [2]

(8) As regards
'*HÊJUJJI*.'

Râmâmâtya.—' The *Mêla* of *Hêjujji* consists of these *Svaras*, viz., *Sudha Sa*, *Sudha Ri*, *Anthara Ga*, *Sudha Ma*, *Sudha Pa*, *Sudha Dha*, and *Kâkali Ni*.' [3]

Venkatamakhi.—' It is stupid to place *Kâkali Ni* in the *Mêla* of *Hêjujji*; for the right *Svara* of the *Mêla* is *Sudha Ni*.' [4]

कैशिक्याख्यनिषादश्चेऽत्र रामक्रियस्तथा ।
भैरवीरागमेलोत्थो रीतिगोलः प्रकीर्त्यते ॥
Chathurdandiprakâsika.

[1] *Cf.* शुद्धाश्च समपाः पञ्चश्रुती चर्षभधैवतौ ।
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥
केदारगोलमेलः स्यात्स्वरैरेभिः समन्वितः ॥
Svaramêlakalânidhi.

[2] *Cf.* यच्च केदारगोलाख्यरागमेलस्य लक्षणे ।
संग्राह्यश्च्युतषड्जाख्यनिषाद इति कल्पितम् ॥
तत्रस्थानेच शोचामि तव रामाभिधां पुनः ।
कैशिक्याख्यनिषादो हि मेळे केदारगोलके ॥
Chathurdandiprakâsika.

[3] *Cf.* शुद्धौ च षड्जरिषभौ शुद्धाश्च मपधास्तथा ।
गांधारोऽन्तरसंज्ञश्च काकल्याख्यनिषादकः ।
एतावत्स्वरसंयुक्तो हेजुज्जीमेलको भवेत् ॥
Svaramêlakalânidhi.

[4] *Cf.* यदप्युक्तं त्वया राम हेजुज्जीरागमेलके ।
काकल्याख्यनिषादस्तु संग्राह्य इति तत्पुनः ॥
अतितुच्छं यतस्तस्मिन्मेळे शुद्धनिषादकः ॥
Chathurdandiprakâsika.

(9) As regards

'KÂMBHÔJI.'

Râmâmâtya.—'The *Mêla* of *Kâmbhôji* consists of these *Svaras*, viz., *Sudha Sa*, *Panchasruti Ri*, *Anthara Ga*, *Sudha Ma*, *Sudha Pa*, *Panchasruti Dha*, and *Kâkali Ni*.' [1]

Venkatamakhi.—'Does not even the maid-servant of a Vainika know that *Kâmbhôji has Kaisiki* (and not *Kâkali*) *Ni?*' [2]

The reader will, at this stage, do well to guard himself against entertaining any mistaken notion that Râmâmâtya was all wrong or that Venkatamakhi was all right. He will further do well to remember that, between *Svaramêlakalânidhi* and *Chathurdandiprakâsika*, there elapsed a *full* century and a little more; that the musical systems, worked out in both the books, must—on account of the *progressive* nature of the art—be necessarily different from each other; and that some of the views of both the authors might therefore be right and wrong—*right* in their own times, and *wrong* in other times.

Living, as I do, three centuries after Venkatamakhi who insisted on having only Kaisiki *Ni* for *Kâmbhôji*, I may repay the author of *Chathurdandiprakâsika* in his own coin and retort: 'Does not even the cook of a Vainika know that the *Kâmbhôji* of the present day has not only Kaisiki *Ni* but also Kâkali *Ni*, as in the case of the phrase *Sa-Ni-Pa-Dha-Sa?* Again, in your chapter on *Râgas*, you dared to write—

कांभोजोरागः संपूर्णोऽप्यारोहे मनि वर्जितः।[3]

From this heinous sin, O! Venkata, you cannot escape even though you go on a pilgrimage to Tirupati, the abode of Lord Venkateswara. For, whether your *Kâmbhôji* corresponds to our

[1] Cf. गनी चांतरकाकल्यौ रिधौ पञ्चश्रुती तथा।
शेषाः शुद्धास्तु समपाश्चैव ह्येतैः कांभोजिमेळकः॥
Svaramêlakalânidhi.

[2] Cf. कांभोजीरागमेलस्य कैशिक्याख्यनिषादकः।
इति नो वेत्ति किं वीणावादिनां गृहदास्यपि॥
Chathurdandiprakâsika.

[3] Cf. *Kâmbhôji Râga*, though *Sampurna*, leaves out in the ascent *Ma* and *Ni*.

Kâmbhôji or *Harikâmbhôji*, *Ma* is never left out, though *Kâmbhôji* leaves out *Ni* in the ascent.'

Surely, then, Venkatamakhi threw stones at Râmâmâtya, while himself was living in a glass-house; [1] and his strictures on *Svaramêlakalânidhi* are unjust, uncalled-for, and even offensive to a degree.

Still, a Venkata may persist in reminding us as to why Râmâmâtya, having merged, into one, *Sâranganâta* and *Kêdâragowla*, ventured to count twenty *Mêlas?* This, as I said, is no doubt a vulnerable point. But be it, at the same time, noted that, during the long period of a full century, after which Venkatamakhi criticised it, Heaven alone knows what changes or modifications the manuscripts of *Svaramêlakalânidhi* underwent in the hands of different indifferent copyists and what sort of a copy finally fell into our critic's hands. Even assuming that Râmâmâtya committed the blunder attributed to him, I am disposed to think that it is a matter only of a slip of the pen and that he had no time to revise what he wrote. For, does not Fig. 11 show that the *Graha*, *Amsa*, and *Nyâsa*, as well as the time of singing, of both *Sâranganâta* and *Kêdâragowla* are quite different from each other?

I said that Râmâmâtya did not care to deduce his *Mêlas* from any kind of *principles* but perhaps recorded such of the *Mêlas* as were in vogue during his time.

My view seems to be confirmed, when we note, that, at the end of his fourth chapter on *Mêla*, Râmâmâtya felt that, in actual practice,[2] Anthara *Ga* and Kâkali *Ni* were not only of very small or occasional use but also were represented[3] by Chyutha

[1] Surely, Venkatamakhi did live in a *glass-house;* for, did he not solemnly record, in his book, without any attempt on his part to inquire, a mere *hearsay*-matter, which turned out to be altogether false? In his *Râgaprakarana*, he stated रागास्तावद्दशविधा भरताद्यैरुदीरिताः ॥, that is, 'Bharata and others say that *Râgas* are of ten kinds.' But in Bharata's *Nâtya Sâstra*, there is no mention of the word *Râga* at all, much less of its ten kinds!

[2] That is, according to the Principle of *Lakshya*.

[3] Cf. अन्तरस्य च काकल्या ग्राह्यः प्रतिनिधिः क्रमात् ।
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥

Svaramêlakalânidhi.

madhyama *Ga* and Chyuthapanchama *Ni* respectively, and, therefore, chose to reduce, as an alternative, his twenty—into fifteen—*Mêlas*, and also stated that the remaining five must be deemed to be implied in the fifteen. To illustrate, Hejujji must be deemed to be implied in Vasanthabhairavi ; Sâmavarâli, in Sudhavarâli ; Rêvagupthi, in Bowli ; Sâmantha, in Kannadagowla ; and Kâmbhôji, in Sâranganâta.[1]

Further, the recognition of the theory of *representation*, referred to, is tantamount to almost identifying Chyuthamadhyama *Ga* and Chyuthashadja *Ni* respectively with Anthara *Ga* and Kâkali *Ni* and also to driving, out of the field, one of the two pairs of svaras, preferably the latter.

As regards *Râgas*, Râmâmâtya divided them into three kinds —*Superior*, *Middling*, and *Inferior*. The 'superior' Râgas are said to have been free from any kind of mixture and also suitable for singing, composition, elaboration and for Tâya ; and they were twenty in all. The 'middling' Râgas were employed to sing fragmentary portions of songs and were fifteen in all ; while, the 'inferior' Râgas, plentiful though, were calculated to dazzle (and not illumine) the masses and were [dis-] regarded as being unsuitable for compositions.

These three divisions were once repeated by Sômanâth in his *Râgavibôdha ;* but they disappeared from the time of Venkatamakhi, with the result that they are unknown to, and unrecognized by, the modern musicians. For, which musician of to-day will reconcile himself to blackmark and taboo, for instance, *Sankarâbharana*—unless it be that it does not tally with our

[1] Cf. शेषाःपञ्चदशस्वेषु पञ्च लीनास्तदुच्यते ॥

वसन्तभैरवीमेले लीनो हेजुज्जिमेलकः ।
अथ सामवराल्याश्च मेलो यः प्रागुदीरितः ॥

अन्तर्भूतः स्फुटं शुद्धवरालीमेलके च सः ।
बौल्याश्च मेलके लीनो रेवगुप्तेस्तु मेलकः ॥

मेले कन्नडगौलस्य लीनः सामन्तमेलकः ।
सारङ्गनाटमेले च लीनः काम्भोजिमेलकः ॥

Ibid.

own—as an 'infêrior', and therefore disregardable, Râga as Râmâmâtya had done?

Let us now tabulate the Mêla and Râga systems of Râmâmâtya and make a closer study of his work.

I. Râmâmâtya's 'Genus-Species' System

No.	Mêlas—(20)	Janya-Râgas—(64)		
1	Mukhâri	Mukhâri and a few Grâma Râgas		
2	Mâlavagowla	(1) Mâlavagowla (2) Lalitha (3) Bowli (4) Sourâshtra (5) Gurjari	(6) Mêchabowli (7) Palamanjari (8) Gundakriya (9) Sindhurâmakriya (10) Châyâgowla	(11) Kuranji (12) Kannadabangala (13) Mangalakowsika (14) Malhâri, etc.
3	Srirâga	(1) Srirâga (2) Bhairavi (3) Gowli (4) Dhanyâsi	(5) Sudhabhairavi (6) Vêlâvali (7) Mâlavasri (8) Sankarâbharana	(9) Ândoli (10) Devagandhari (11) Madhyamâdi, etc.
4	Sâranganâta	(1) Sâranganâta (2) Sâvêri (3) Sâlagabhairavi	(4) Natanârâyani (5) Sudhavasanta (6) Purvagowla	(7) Kunthalavarâli (8) Bhinnashadja (9) Nârayani, etc.
5	Hindôl	(1) Hindôl	(2) Mârga Hindôl	(3) Bhûpala, etc.
6	Sudharâmakriya	(1) Suddharâmakriya	(2) Pâdi	(3) Ardradêsi (4) Dipaka
7	Dêsâkshi	Dêsâkshi		
8	Kannadagowla	(1) Kannadagowla (2) Ghantârava (3) Sudhabangâla	(4) Châyanâta (5) Turushka-Tôdi (6) Nâgadhvani	(7) Dêvakriya, etc.
9	Sudhanâta	Sudhanâta, etc.		
10	Ahiri	Ahiri, etc.		
11	Nâdarâmakriya	Nâdarâmakriya, etc.		
12	Sudhavarâli	Sudhavarâli, etc.		
13	Rithigowla	Rithigowla, etc.		
14	Vasanthabhairavi	(1) Vasanthabhairavi	(2) Sômarâga, etc.	
15	Kêdâragowla	(1) Kêdâragowla	(2) Nârayanagowla, etc.	
16	Hêjujji	Hêjujji and a few Grâma Râgas		
17	Sâmavarâli	Sâmavarâli do.		
18	Rêvagupthi	Rêvagupthi do.		
19	Sâmantha	Sâmantha, etc.		
20	Kâmbhôji	Kâmbhôji, etc.		

(FIG. 10).

III. The Characteristics of a few of Râmâmâtya's Derivative Râgas

No.	Râgas	Mêlas	Graha	Amsa	Nyâsa	Time of Singing	Rank	Reasons for the Rank	Remarks, if any
1	Lalitha ...	Mâlava-gowla	Sa	Sa	Sa	First Watch of the Day.	S. Sh	*Pa* omitted.	
2	Bowli ...	Do.	Ma	Ma	Ma	First Half of the Day.	S. Sh	*Pa* omitted.	*Ma* omitted in another version.
3	Gurjari ...	Do.	Ri	Ri	Ri	First Watch of the Day.	S. Sh	*Pa* omitted though retained in descent.	
4	Gundakriya.	Do.	Sa	Sa	Sa	Former Part of the Day.	M. Sh	*Dha* omitted though retained at times	
5	Kannada-bangala.	Do.	Ga	Ga	Ga	Morning ...	M. Sh	*Ri* omitted.	
6	Malhâri ...	Do.	Dha	Dha	Dha	Day-Break ...	S. O	*Ga* and *Ni* omitted.	
7	Sourâshtra ...	Do.	Sa	Sa	Sa	Evening ...	I. S	...	
8	Bhairavi ...	Srirâga	Sa	Sa	Sa	Latter Part of the Day.	S. S	...	
9	Dhanyâsi ...	Do.	Sa	Sa	Sa	Morning ...	S. O	*Ri* and *Dha* omitted.	
10	Vêlâvali ...	Do.	Dha	Dha	Dha	Day-Break ...	M. S	*Ri* and *Pa* omitted in descent.	
11	Sankarâ-bharana.	Do.	Sa	Sa	Sa	? ...	I. S	...	Resembles Samantha.
12	Ândoli ...	Do.	Pa	Pa	Pa	? ...	I. O	*Ga* and *Ni* omitted.	
13	Madhyamâdi.	Do.	Ma	Ma	Ma	Latter Part of the Day time.	M. O	*Ri* and *Dha* omitted.	
14	Mâlavasri ...	Do.	Sa	Sa	?	Always ...	S. Sh	...	
15	Sâvêri ...	Sâranga-nâta	Dha	Dha	Dha	Day-Break ...	I. O	*Ga* and *Ni* omitted.	
16	Sudha-vasantha.	Do.	Sa	Sa	?	Fourth Part of the Day.	S. Sh	*Pa* omitted though retained in descent.	
17	Bhinna-shadja.	Do.	Sa	...	Sa	Always ...	I. Sh	*Ma* omitted.	
18	Nârâyani ...	Do.	Ga	Ga	Ga	Morning ...	M. S	*Ri* omitted in descent.	
19	Bhûpal ...	Hindôl	Sa	Sa	Sa	Morning ...	M. O	*Ma* and *Ni* omitted.	
20	Ghantârava.	Kannada-gowla	Dha	Dha	Dha	Always ...	I. Sh	*Ga* omitted.	
21	Nâgadhvani.	Do.	Sa	Sa	Sa	Always ...	I. S	...	
22	Sômarâga ...	Vasantha-bhairavi	Sa	Sa	Sa	Always ...	I. S	Sounds with *Ma* nicely in Mandra.	
23	Pâdi ...	Sudha-ramakriya	Sa	Sa	Sa	Fourth Watch of the Day.	M. Sh	*Ga* omitted.	

(FIG. 12)

IV. Râmâmâtya's 20 Mêlas, interpreted in terms of the Modern Mêlas

N.B.—In this Figure 13, three points should be remembered :—

(1) Anthara *Ga* and Chyuthamadhyama *Ga* should be deemed to be practically identical; and so also, in the case of Kâkali *Ni* and Chyuthashadja *Ni*.

(2) Panchasruti *Ri* and *Dha* should be deemed to be the modern Chathusruti *Ri* and *Dha*.

(3) Venkatamakhi's Sudha and Shatsruti Svaras should be deemed to be the same as Râmâmâtya's.

Number	Râmâmâtya's Twenty Mêlas	Modern Mêlas	
		Carnatic	Hindustani
1	Mukhâri ...	Kanakângi ...	
2	Mâlavagowla ...	Mayâmâlavagowla ...	Bhairava.
3	Srirâga ...	Kharaharapriya ...	Kâfi.
4	Sâranganâta ...	Sankarâbharana ...	Bilâval.
5	Hindôla ...	Nâtabhairavi ...	Asâvêri.
6	Sudharâmakriya ...	Kâmavardhani ...	Poorvi.
7	Dêsâkshi ...	Soolini ...	
8	Kannadagowla ...	Vâgadisvari ...	
9	Sudhanâta ...	Chalanâta ...	
10	Ahiri ...	Girvâni ...	
11	Nâdarâmakriya ...	Dhênuka ...	
12	Sudhavarâli ...	Jâlavarâli ...	
13	Rithigowla ...	Vanaspathi ...	
14	Vasanthabhairavi ...	Vakulâbharana ...	
15	Kêdâragowla ...	Sankarâbharana ...	
16	Hêjujji ...	Mâyamâlavagowla ...	
17	Sâmavarâli ...	Gânamurthi ...	
18	Rêvagupthi ...	Gâyakapriya ...	
19	Sâmantha ...	Chalanâta ...	
20	Kâmbhoji ...	Sankarâbharana ...	

(FIG. 13)

In the above Fig. 13, Mâyamâlavagowla occurs twice and Sankarâbharana thrice! If Râmâmâtya had given Kaisiki *Ni* to Kâmbhôji, we could have interpreted that Râga in terms of the modern Harikâmbhôji. But he chose to give it Kâkali *Ni*!! We feel puzzled.

Again, as regards the twenty-three Derivative Râgas delineated in Fig. 12, most of his arrangement seems to have been upset by his successors. Though, for instance, *Lalitha*, *Sourashtra* and the like are, even now, retained under the same category as Râmâmâtya's; most of the other Râgas, such as for instance, *Sâvêri*, *Dhanyâsi* and the like, have been made to change their categories. Further, what did Râmâmâtya mean by proclaiming *Bhairavi* and

Sankarâbharana to be each a Sampurna and, yet, a derivative of *Srirâga*, which was (also as it ought to have been) a Sampurna? Furthermore, Râmâmâtya's *Srirâga* corresponds, as per Fig. 13, to the modern *Kharaharapriya*. Could, then, Bhairavi or Sankarâbharana come out of Kharaharapriya? We feel, again, puzzled.

There, yet, appears a way-out. Gentle reader, follow.

In the first place, I would put you in mind of what I had said in connection with Venkatamakhi's unwarranted onslaught on Râmâmâtya, namely, *Heaven knows what changes or modifications the manuscripts of 'Svaramêlakalânidhi' underwent in the hands of different indifferent copyists and what sort of a copy finally fell into our-own-hands.* In the second place, the names of the Râgas and, for that matter, of the Thâlas, of the Svaras, and of even the 22 Srutis—have been from time to time changing, like chameleon's colour. Here are, for instance, two sets of names, given in two different periods of time, to one and the same time-honored 22 Srutis, wherein all the names differ, except Ugra, even which figures itself in the 7th Sruti in the one case and in the 21st Sruti in the other:—

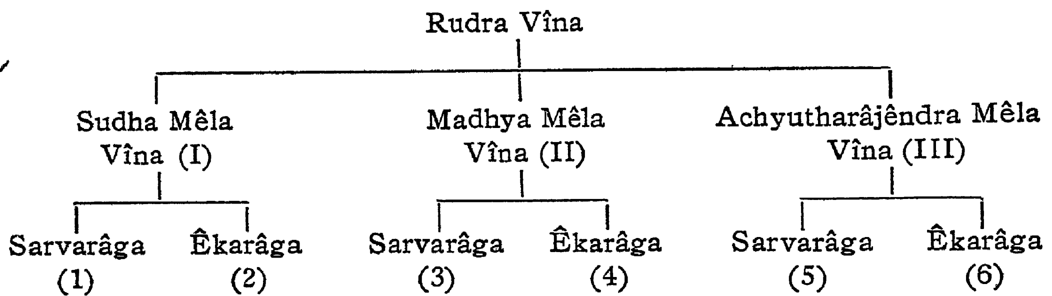
Sruti	Svara	Nârada's Names	Shârngadēv's Names	Svara
1		Sidhâ	Thivrâ	
2		Prabhâvathi	Kumudvathi	
3		Kanthâ	Mandâ	
4	Sa	Suprabhâ	Chandôvathi	Sa
5		Sîkâ	Dayâvathi	
6		Dipthimathi	Ranjani	
7	Ri	*Ugrâ*	Rathikâ	Ri
8		Hlâdi	Rowdri	
9	Ga	Nirviri	Krôdha	Ga
10		Dirâ	Vajrikâ	
11		Sarpasahâ	Prasarini	
12		Kshânthi	Prithi	
13	Ma	Vibhuthi	Mârjani	Ma
14		Mâlini	Kshithi	
15		Chapalâ	Rakthâ	
16		Bâlâ	Sândipini	
17	Pa	Sarvaratna	Alâpini	Pa
18		Shânthâ	Madanthi	
19		Vikalini	Rôhini	
20	Dha	Hridayônmalini	Ramya	Dha
21		Visarini	*Ugrâ*	
22	Ni	Prasunâ	Kshôbini	Ni

(Fig. 14).

Hence, Râmâmâtya's *Sankarâbharana* is not the modern Sankarâbharana; nor is his *Bhairavi* or even *Srirâga* our own. The only sensible inference, that we can draw under the circumstances, is that we should not allow ourselves to be [mis-] led by the mere *names* of Râmâmâtya's Râgas but should delve deep and study the *characteristics* of each of them and find out its modern prototype and its modern name as well.

Will a study of Râmâmâtya's *Vîna* help us to understand his Râga-system, especially as he assures us it would? Let us, then, take up the subject of *Vîna*, which Râmâmâtya dealt with, in his third chapter, at the very outset of which he emphasised the importance of Vîna, as creating a nice taste for, and a fine discrimination in, Srutis, Svaras, Mêlas, and Râgas; besides being a means of attaining Dharma, Artha, Kâma, and Môksha.

Be it noted that Râmâmâtya fundamentally differed from Shârngadêv in the matter of constructing his *Vîna* and thereby cut a new path for his successors to follow. While Shârngadêv presented to us a Vîna of twenty-two strings; Râmâmâtya simplified the process by requiring only four strings to produce all his *Sudha-Vikritha* svaras in all the three registers. While, again, Shârngadêv's Vîna was only of two kinds, viz., *Sruti Vîna* and *Svara Vîna;* Râmâmâtya's Vîna was of six kinds, which may conveniently be tabulated thus :—



(FIG. 15.)

All the six kinds of Râmâmâtya's Vîna were provided with frets. In the *Sarvarâga Mêla Vîna*, they were fixed and immovable, as in the case of our modern *Tanjore Vîna;* while, in the *Êkarâga Mêla Vîna*, they were not fixed and therefore movable, as in the case of the modern *Sitar* of North India. In fact, the frets of the latter kind were moved or changed every time a Râga was changed; while, those of the former kind were fixed and

yet made to produce all the Râgas in all the registers. Hence their respective names.

As for the construction and characteristics of Râmâmâtya's Vîna; first, there was a Cross-Bar, called *Danda*, on the left-hand side of which there was a Gourd, called *Thumba*, attached thereto by means of a round piece of metal, called *Nâbhi*. Over and along the cross-bar, four metallic wires were fastened between the left-hand bridge, called *Mêru*, and the right-hand piece of wood at the end of the cross-bar, called *Kakubha;* and these (four) wires were also made to run over a metallic piece, on the right-hand side, called *Pathrikâ*. The *Dôraka*-strings intervened between Pathrikâ and Kakubha and held the four wires tightly from the basis of the latter; while, bits of cotton (or woollen or even silken) threads, called *Jîva*, were used over the Pathrika and under the (four) wires, with a view to refine the sound. All over the cross-bar but underneath the (four) wires were placed metallic frets, called, *Sârikas*, by means of which alone proper sounds could be produced on the (four) wires. Below the cross-bar, but near the four wires and on the right-hand side, three additional wires were fastened for *Sruti*-purposes.

What *Svaras* did each of the four upper-wires and of the three lower-wires speak, when sounded? The answer depends on whether the Vîna was Sudha Mêla, Madhya Mêla, or Achyutharâjêndra Mêla. For, while the order of the three lower-wires was the same in all the three kinds of the Vîna, namely, Madhya *Sa*, Mandra *Pa*, and Mandra *Sa*, except an additional Madhya *Pa* was tacked on to the lower-wires of the third kind of the Vîna; the order of the four upper-wires, in *Sudha Mêla Vîna*, was:—Anumandra *Sa*, Anumandra *Pa*, Mandra *Sa*, and Mandra *Ma;* that, in *Madhya Mêla Vîna*, was:—Anumandra *Pa*, Mandra *Sa*, Mandra *Pa*, and Madhya *Sa;* and that, in *Achyutharâjêndra Mêla Vîna*, was:—Anumandra *Sa*, Anumandra *Pa*, Mandra *Sa*, and Mandra *Pa*.

Confining, now, our attention to the Sudha Mêla Vîna, we note that, over its cross-bar, six frets were placed in such a manner as they produced, *in order*, by *the first (Anumandra Sa-) wire*, the following svaras:—

1. Sudha *Ri*
2. Sudha *Ga*
3. Sâdhârana *Ga*
4. Chyuthamadhyama *Ga*
5. Sudha *Ma*
6. Chyuthapanchama *Ma;*

by *the second (Anumandra Pa-) wire*, the following svaras :—

1. Sudha *Dha*	4. Chyuthashadja *Ni*
2. Sudha *Ni*	5. Sudha *Sa*
3. Kaisiki *Ni*	6. Sudha *Ri* ;

by *the third (Mandra Sa-) wire*, the following svaras :—

1. Sudha *Ri*	4. Chyuthamadhyama *Ga*
2. Sudha *Ga*	5. Sudha *Ma*
3. Sâdhârana *Ga*	6. Chyuthapanchama *Ma ;*

and by *the fourth (Mandra Ma-) wire*, the following svaras :—

1. Chyuthapanchama *Ma*	4. Sudha *Ni*
2. Sudha *Pa*	5. Kaisiki *Ni*
3. Sudha *Dha*	6. Chyuthashadja *Ni*.

Even for other registers, such as, *Madhyathâra* and *Anuthâra*, the same method was pursued and suitable frets were fixed. But, be it remembered, in those higher registers, the only wire that could possibly produce sweet or agreeable svaras was the *fourth* and not any of the other three upper-wires.

Be it also remembered that Sudha *Sa* and Sudha *Ri* of the second-wire occurred again on the third and were therefore of no use on the second and that, similarly, Sudha *Ma* and Chyuthapanchama *Ma* of the third wire occurred again on the fourth and were therefore of no use on the third.

Finally, Râmâmâtya made reference to what were called *Svayambhus*, which were self-produced svaras or which, in the language of Râmâmâtya himself, ' emanated of their own accord.'[1] Could Râmâmâtya's ' Svayambhus ' be the same as what, in Physics, is known as the ' Harmonics,' inasmuch as even the latter emanate of their own accord ? It is said that, while there are more ways than one to hear the *Harmonics* on a string, only one of them is implied by the term *Svayambhus*. How far this statement is true can be judged only by studying the Harmonics, at first, and by seeing whether and, if so, how far they tally with the Svayambhus.

What are the *Harmonics ?* If you strike a string of any instrument—provided it is in a proper state of tension—you will observe that it vibrates not only in its entire length but also in segments. All these motions are simultaneous and the sounds

[1] *Cf.* स्वयंभुवः स्वराः ह्येते न स्वबुद्ध्या प्रकल्पिताः ।

Svaramêlakalânidhi.

proceeding therefrom are blended into one note. The fundamental *Sa*, that is struck, is the loudest and is called the *prime* or the *prime partial tone*, while others are called the *upper partial tones* or the *overtones;* and the whole series of the upper partial tones form the *Harmonics.*

The first upper partial tone is the higher octave of the fundamental *Sa* and makes twice as many vibrations as the prime in the same time; and it is *Sȧ.* The second upper partial tone is the fifth of the octave *Sa* and makes thrice as many vibrations as the prime in the same time; and it is *Pȧ.* The third upper partial tone is the second higher octave and makes four times as many vibrations as the prime in the same time; and it is *Sä.* The fourth upper partial tone is the major third of the second octave and makes five times as many vibrations as the prime in the same time; and it is *Gä.* The fifth upper partial tone is the fifth of the second octave and makes six times as many vibrations as the prime in the same time; and it is *Pä.* And so on and on. Thus, the relative numbers of the vibrations which make the *Harmonic Series* of sounds, are as 1 : 2 : 3 : 4 : 5 : 6 and so on. You can hear this series in the wire of any instrument—say, of the sonometre—if you vibrate it after it has been successively shortened $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, etc., of its whole length.

But the point to be remembered is what we, in this connection, began with. If a wire is struck, it vibrates not only in its whole length but also in its aliquot parts.. In other words, if you, by striking a wire, produce the fundamental *Sa;* all the upper partial tones, mentioned above, namely,

Sȧ—Pȧ—Sä—Gä—Pä, etc., etc.

are simultaneously produced on the same wire by a *natural* process. A trained ear will surely detect the upper partial tones, sounding of their own accord and blending with the prime or fundamental *Sa*—at least the first few partials which are loud enough to be heard, if not the other ones which become fainter and fainter as they rise higher and higher in pitch.

We, thus, find that the striking of a wire, the production thereby of the fundamental *Sa* and the detection, with a trained ear, of the upper partial tones which sound of their own accord by a natural process on the same wire—all these jointly form the first or *natural* way to hear, and thereby recognize the existence of, the *Harmonics.*

It is not, however, impossible to *artificially* produce and distinctly hear each of the upper partial tones. If, for instance, you strike a wire and touch the said wire at its middle with your finger (or better still with a feather); you will distinctly hear the higher octave of the fundamental *Sa*. Other upper partial tones may similarly be produced by touching the said wire at a third, a fourth, a fifth, a sixth and so on, of its length.

There is, yet, a third way of hearing the Harmonics. Stretch, for instance, the two wires—A and B—of a sonometre and tune them to *exact* unison. Place, then, a moveable bridge underneath the wire B, so as to gently touch it at its middle point and to produce, if vibrated, the first upper partial tone, namely, the octave *Sȧ*. Now, set the whole wire A in vibration and make it produce the fundamental *Sa*. You will note that even the neighbouring wire B, though untouched, vibrates of its own accord and produces the harmonic first higher octave *Sȧ*. This remarkable fact that a vibrating body may cause another elastic body, in tune with it, also to vibrate is called the *Co-vibration*.

We are, now, in a position to arrive at the following conclusions regarding the *Harmonics*:—

(1) The Harmonics co-exist, in nature, with the note of a string.

(2) Those Harmonics may be heard in more ways[1] than one, such as for instance:—

(*a*) Hearing the fundamental *Sa*, struck in the wire of any instrument—provided it is in a proper state of tension—along with its naturally-arising upper partials, all in a happy blending;

or (*b*) Striking the wire and at the same time touching it at a half, a third, a fourth, a fifth, a sixth and so on, of its length and hearing the corresponding upper partials, in order, as well as separately;

or (*c*) Striking one of the two wires of a sonometre, both of them being tuned to exact unison, and touching the other wire at a half, a third, a fourth, a fifth, a sixth and so on, of its length and hearing the corresponding upper partials by virtue of the co-vibration.

[1] In every one of those ways, only the first few partials will be loud and heard, while the other ones become fainter as they rise higher in pitch.

Before we proceed to compare the 'Harmonics' with the 'Svayambhus,' we will do well to study the connotation imported into the term *Svayambhu* by Râmâmâtya. And on this point, I shall let Râmâmâtya himself speak :—

'The Mandra Sudha *Pa*, produced on the fourth wire by the second fret is called Svayambhu. Hence all the svaras produced (on all the four wires) by the second fret are Svayambhus and cannot be otherwise. Inasmuch as the Anumandra Sudha *Ni*, produced on the second wire by the second fret, is of the same value as the Mandra Sudha *Ni*, produced on the fourth wire by the fourth fret; all the svaras, produced (on all the four wires) by the fourth fret are determined to be Svayambhus; and they cannot be otherwise. Inasmuch, again, as the Anumandra Chyuthashadja *Ni*, produced on the second wire by the fourth fret, is of the same value as the Mandra Chyuthashadja *Ni*, produced on the fourth wire by the sixth fret; all the svaras produced (on all the four wires) by the sixth fret are determined to be Svayambhus; and they cannot be otherwise. The *Sa-Ma* svaras, produced (on the first three wires) by the fifth fret are all Svayambhus. Inasmuch, again, as the Mandra Kaisiki *Ni*, produced on the fourth wire by the fifth fret, is of the same value as the Anumandra Kaisiki *Ni*, produced on the second wire by the third fret; all the svaras, produced (on all the wires) by the third fret are Svayambhus. Inasmuch, further again, as the Mandra Sudha *Dha*, produced on the fourth wire by the third fret is of the same value as the Anumandra Sudha *Dha*, produced on the second wire by the first fret; all the svaras have been shewn to be of definitely determined values. In this manner Râmâmâtya determined the values of all the svaras produced on all the four wires by all the six frets.'[1]

[1] *Cf.* चतुर्थतन्त्र्या संभूतः शुद्धोऽयं मन्द्रपञ्चमः ।
द्वितीयायां सारिकायां स्वयंभूरिति कथ्यते ॥
तस्माद्द्वितीयसार्यां ये जाताः सर्वेऽपि ते स्वराः ।
स्वयंभुवः प्रमाणस्थाः कर्तुं शक्या न चान्यथा ॥
द्वितीयसार्यां जातस्य तन्त्र्या चापि द्वितीयया ।
अनुमन्द्रस्य शुद्धस्य निषादस्य प्रमाणतः ॥

In so many words, Râmâmâtya meant to drive home to his reader's mind that, among the twenty-four svaras, compressed in all the six frets on all the four upper-wires of his Vîna, very many pairs would, on close scrutiny, be found to be related to each

चतुर्थसार्यां संजाते तन्त्र्या चापि तुरीयया ।
मन्द्रे शुद्धनिषादाख्ये सप्रमाणे कृते सति ॥
चतुर्थसार्यां संजाताः स्वराः सर्वे स्वयंभुवः ।
प्रमाणयुक्ताः केनापि न शक्याः कर्तुमन्यथा ॥
तुरीयसार्यां तन्त्र्या तु संजातस्य द्वितीयया ।
च्युतषड्जनिषादस्य चानुमन्द्रप्रमाणतः ॥
षष्ठसार्यां तन्त्रिकया चतुर्थ्यां जनिते स्वरे ।
च्युतषड्जनिषादाख्ये मन्द्रे मानयुते कृते ॥
षष्ठसार्यां समुत्पन्नाः स्वराः सर्वे स्वयंभुवः ।
प्रमाणयुक्ताः शक्यन्ते नान्यथा कर्तुमञ्जसा ॥
पञ्चम्यां सारिकायां तु षड्जमध्यमसंभवात् ।
तज्जानां प्रविभागाश्च ते सर्वे स्युः स्वयंभुवः ॥
पञ्चम्यां सारिकायां तु तन्त्र्या जातस्य तुर्यया ।
मन्द्रस्य कैशिकाख्यस्य निषादस्य प्रमाणतः ॥
तृतीयायां सारिकायां जाते तन्त्र्या द्वितीयया ।
अनुमन्द्रे कैशिकाख्ये निषादे मानसंयुते ॥
कृते सति तदुद्भूताः स्वराः सर्वे स्वयंभुवः ।
तृतीयायां सारिकायां संजातस्य तुरीयया ॥
तन्त्र्या मन्द्रस्य शुद्धस्य धैवतस्य प्रमाणतः ।
आद्यसार्यां समुद्भूते तन्त्र्या चापि द्वितीयया ॥
अनुमन्द्राभिधे शुद्धे धैवते मानयोगिनि ।
कृते सति समुत्पन्नाः सर्वे प्रामाणिकाः स्वराः ॥
अयं प्रकारः सारीषु षट्सूत्पन्नस्वरावलेः ।
प्रमाणनिर्णयकृते रामामात्येन दर्शितः ॥

Svaramêlakalânidhi.

other as the fundamental or prime tone would be to its upper partial tone; such as for instance, the Sudha *Dha* in the first fret on the second wire *to* the Sudha *Dha* in the third fret on the fourth wire.

Evidently, therefore, Râmâmâtya's *Svayambhus* had a close affinity with the *Harmonics*, inasmuch as the former belonged to the second, and perhaps even third, category of the latter, mentioned above. Further, does not Râmâmâtya's method of merely tuning the four upper-wires, as well as the three lower-wires, of his Vîna into Sa—Pa—Sa—Ma, on the one hand, and into Sa—Pa—Sa, on the other, testify to the fact that he *did* recognise the *harmonic* relation between those svaras? Sômanâth too, harped, in his *Râgavibôdha*, on the same point; and it was Mr. K.B. Dêval of Sangli that showed it to the music-world, in the face of his two opponents, Messrs. V. N. Bhâtkhandê and P. R. Bhandarkar.

Having taken so much pains to show that our ancient text-book writers, such as Râmâmâtya and Sômanâth, knew, each in his own way, the (modern) *Harmonics*; we should like to know what part the Harmonics or, for that matter, the Svayambhus played—and even now play—in music. In other words, what is the value of the discovery of the Harmonics or the Svayambhus in the actual or practical singing?

Prof. Blaserna answers, in his *Theory of Sound in relation to Music*: 'A note, not accompanied by its harmonics, may sometimes be sweet; but it is always thin and poor and, therefore, but little musical. This is the case with tuning forks (and even with the flutes). The richest in harmonics are the sounds of the human voice and of strings'. And Sômanâth adds, in his *Râgavibôdha*: 'The larger the number of the harmonics in a musical note, the more sonorous (and agreeable) it is'.[1]

Having studied the subject of the *Vîna* in almost all the aspects pointed out in *Svaramêlakalânidhi*, we shall now revert to the original question as to how far that study helped us to understand Râmâmâtya's *Râga-system*.

[1] *Cf.* श्रावणयोग्यता अनुरणनात्मकस्य स्वराढ्यस्य दीर्घत्वे न वर्तते ।

Commentary to I. 14 of Râgavibôdha.

The following Diagram,[1] which represents Râmâmâtya's *Vîna-system*, shows that, from among the fourteen svaras which Râmâmâtya had originally taken up to build his *Svara-system*, Anthara *Ga* and Kâkali *Ni* were eliminated, for the reason that

Names of the four Upper-wires	Frets					
	I	II	III	IV	V	VI
Anumandra *Sa* ...	S. R.	S. G.	Sa. G.	Ch. G.	S. M.	Ch. M.
Anumandra *Pa* ...	S. D.	S. N.	K. N.	Ch. N.	S. S.	S. R.
Mandra *Sa* ...	S. R.	S. G.	Sa. G.	Ch. G.	S. M.	Ch. M.
Mandra *Ma* ...	Ch. M.	S. P.	S. D.	S. N.	K. N.	Ch. N.

(Fig. 16)

Chyuthamadhyama *Ga* and Chyuthashadja *Ni* were deemed to practically represent them[2] and that, therefore, the whole of his *Râga-system* was built up, only with the twelve remaining svaras, mentioned in Fig. 16.

If, now, you look at Râmâmâtya's twelve svaras and the modern[3] twelve svaras, at a glance, thus—

Names	Twelve Svaras											
Râmâmâtya's.	S. S	S. R	S G.	Sa. G	Ch. G	S. M	Ch. M	S. P	S. D	S. N	K. N	Ch. N
Modern ...	S. S	S. R	Cha. R	Sa. G	A. G	S. M	P. M	S. P	S. D	Cha. D	K. N	Ka. N

(Fig. 17)

[1] The abbreviations used in this Diagram Fig. 16 and in the next Fig. 17, are explained as follows :—

S. R. = Sudha *Ri*		
S. G. = Sudha *Ga*		Sa. G. = Sâdhârana *Ga*
S. M. = Sudha *Ma*	S. S. = Sudha *Sa*	Ch. G. = Chyuthamadhyama *Ga*
S. D. = Sudha *Dha*	S. P. = Sudha *Pa*	Ch. M. = Chyuthapanchama *Ma*
S. N. = Sudha *Ni*		Ch. N. = Chyuthashadja *Ni*
K. N. = Kaisiki *Ni*		

[2] *Cf.* च्युतमध्यमगांधारच्युतषड्जनिषादकौ ।
क्रमादन्तरकाकल्योः स्थाने प्रतिनिधी विदुः ।
Svaramêlakalânidhi.

[3] The five new abbreviations introduced in the Fig. 17 are explained as follows :—

Cha. R. = Chathusruti *Ri*	A. G. = Anthara *Ga*
Cha. D. = Chathusruti *Dha*	P. M. = Prathi *Ma*
	Ka. N. = Kâkali *Ni*

and if you refresh your memory of the special instructions given in connection with Fig. 13; you will not find it difficult to interpret almost all the Râgas of Râmâmâtya in terms of the modern Râgas. Suffice it, therefore, for me to repeat once again and emphasise the importance of what I said a little while ago, viz., *we should not allow ourselves to be [mis-] led by the mere 'names' of Râmâmâtya's Râgas but should delve deep and study the 'characteristics' of each of them and find out its modern prototype and its modern name, as well.*

It now remains for us to estimate the nature of the *services* rendered by Râmâmâtya to the music world.

Râmâmâtya, Sômanâth, and Venkatamakhi, the respective authors of *Svaramêlakalânidhi*, *Râgavibôdha*, and *Chathurdandiprakâsika*, were all South Indian musicians and wrote for South India. They might, therefore, be grouped together and called by a generic name—the *Carnatic Trio*. All these three authors were, alike, shrewd enough to realise the futility of writing a v-o-l-u-m-i-n-o-u-s treatise, as Shârngadev had done, on the ever-progressive, and therefore ever-changing, art of music; and they prudently chose to be agreeably brief in their works and confined their attention to the most fundamental portion of the Carnatic Music, viz., the *Râga-system*. Hence the 'Râgaprakarana' of each of their works formed, as it were, a pivot round which all other *prakaranas* or chapters revolved. Râmâmâtya, no doubt, led the way, by comprising his book into five short chapters dealing with (1) Preface, (2) Svara, (3) Vîna, (4) Mêla, and (5) Râga, by not allowing the number of his verses to rise over 328, and by making each successive chapter lead ultimately to the last. Sômanâth went one step further and made the very name of his book indicate the object of his writing.[1]

Again, Râmâmâtya was the first to break loose from Shârngdêv's theory of twelve *Vikritha*-svaras and reduce those twelve into seven, which Sômanâth chose to retain, but which, in the hands of Venkatamakhi, came further down to (the modern) five. In so breaking loose, he justified his position by invoking the help of a principle, learnt from Shârngadêv himself, viz., the principle of *Lakshya*.

[1] *Cf.* ननु रागविबोधायारब्धे ग्रन्थे भवतु नामैव वस्तुसंग्रहः।—
Râgavibodha.

8

Calculating at least from Shârngadêv's time, this 'Principle of *Lakshya*' is, to-day, about seven centuries old. But long, long ago, Kâlidâs had given us, in his *Mâlavikâgnimitra*, a popular version of the same *principle* in the following inspiring verse :—

पुराणमित्येव न साधु सर्वं
न चाऽपि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते
मूढः परप्रत्ययनेयबुद्धिः ॥[1]

This verse, like the Principle of *Lakshya*, sounds to us a note of warning that we cannot afford to live on our heritage, however great it may be, except at the peril of stagnation but must ever progress and conquer fresh fields and pastures new.

Thanks be, therefore, to Râmâmâtya for his having set, to the music-world, a wholesome example by mercilessly attacking the old theories, however time-honored they might be, if only they contravened the eternal Principle of *Lakshya*. For, did he not make, in his second chapter on *Svara*, the following statements :—[2]

'Achyutha Shadja does not differ from Sudha Shadja; nor does Achyutha Madhyama differ from Sudha Madhyama. Vikritha Rishabha does not differ from Sudha Rishabha; nor does Vikritha Dhaivatha differ from Sudha Dhaivatha. Vikritha Panchama, which is taken from Madhyamasruti, does not surely differ from the three-srutied Vikritha Panchama. Hence, under the category of the above-mentioned fourteen (*Sudha-Vikritha*) svaras, no separate mention was made by me of these five svaras, inasmuch as they had effected a merger'?

Did he not, thus, eliminate from his system, on the plea of *merger*, the five (unnecessary) svaras, viz., Achyutha *Sa*, Achyutha *Ma*, Vikritha *Ri*, Vikritha *Dha*, and Vikritha *Pa*? Did not, again, Sômanâth and Venkatamakhi regard such elimination as a good precedent and piously follow the example set by Râmâmâtya?

[1] 'All is not good, because it is old; nor is a poem bad, because it is new. The wise men examine the things, old or new, and accept what they approve of; while, the fools allow themselves to be [mis-] led by others.'

[2] The reader will do well to refer to Fig. 4, while perusing the statements.

Why, then, should any one demur—if, to-day, we proceed, on the strength of the same time-honored Principle of *Lakshya*, to break loose from Venkatamakhi's *Mêlakartha-system* and advocate, on the plea of merger, the elimination therefrom of his four (unnecessary) svaras, viz., Shatsruti *Ri*, Sudha *Ga*, Shatsruti *Dha*, and Sudha *Ni?* Hence it was that I suggested the formation of a new working scheme, called *Laghumêlakartha*, as distinguished from the *Brihanmêlakartha* of Venkatamakhi. On this controversial point, however, I shall reserve a full discussion to the Introduction to my edition of *Chathurdandiprakâsika*. Suffice it, now, for me to state, once again, that we feel highly indebted to Râmâmâtya for his having developed the *Principle of Lakshya* into a star-like maxim for all future musicians to follow.

Now, the credit of having first presented to us a *four*-stringed Vîna, instead of the old, antiquated *twenty-two*-stringed one, surely belongs to Râmâmâtya;[1] and the tuning, especially, of his Madhyamêla Vîna, almost corresponds with that of the modern Vîna. I say *almost*, because the order of the three lower-wires of the Madhyamêla Vîna seems, as per the following diagram, to have undergone, from time to time, a little change; though the order of the four upper-wires thereof remains intact even to-day—as for example:—

No.	Four Upper-wires (1550 to 1932)	Three Lower-wires			
		Râmâmâtya (1550)	Sômanâth (1609)	Venkatamakhi (1660)	Modern time (1932)
1	Anumandra *Pa*	Madhya *Sa*	Mandra *Sa*	Thâra *Sa*	Madhya *Sa*
2	Mandra *Sa*	Mandra *Pa*	Mandra *Pa*	Madhya *Pa*	Madhya *Pa*
3	Mandra *Pa*	Mandra *Sa*	Madhya *Sa*	Madhya *Sa*	Thâra *Sa*
4	Madhya *Sa*[2]				

(Fig. 18)

[1] Mr. K. B. Dêval fondly attributed this *credit* to Sômanâth, forgetting that Râmâmâtya preceded Sômanâth by more than half a century.

[2] Never mind Venkatamakhi's unfounded charge against Râmâmâtya that the latter called the fourth upper-wire, Mandra *Sa*, instead of Madhya *Sa*. This, again, furnishes us with an additional reason that the mistake, if any, should be attributed to the different indifferent copyists of the manuscripts of *Svaramêlakalânidhi*, rather than to its author. Râmâmâtya who must, in all

Again, of the eighteen *svaras* which appear in the seventh column of Fig. 11, it will be seen that Panchasruti *Ri* and Sudha *Ga* overlap each other; and so do Shatsruti *Ri* and Sâdhârana *Ga*, Panchasruti *Dha* and Sudha *Ni*, and Shatsruti *Dha* and Kaisiki *Ni*.[1] Eliminating, then, the four overlapping svaras, we have only fourteen svaras left. If again, as per Râmâmâtya's suggestion, the last five of his twenty mêlas are omitted, even Anthara *Ga* and Kâkali *Ni* may have to be eliminated. In that case, the fourteen svaras will have to be further reduced into twelve. Hence, there seems to be a grain of truth in Mr. D. K. Joshi's remarks that almost all ancient authors invariably used only twelve svaras in their *Râgaprakarana*, irrespective of the number of svaras described by them in their *Svaraprakarana*.[2] Indeed, in his Svaraprakarana, Râmâmâtya professed he would make use [at least—] of fourteen svaras[3] in his Râga system; and hence, his final use of only twelve svaras, despite his profession to the contrary, shows that he anticipated, even in his own time, the modern tendency of reducing all the musical sounds into twelve notes. *If Râmâmâtya was the first to recognize the convenience of using only twelve svaras to build the Râga system; Ahôbala was the first to describe those twelve svaras in terms of the length of the speaking wire.*

As for the *Mêlas*, Râmâmâtya rightly discarded the antic and antiquated method of deriving Râgas from the complicated system of *Grâma–Moorchana–Jati*, as well as the later puerile method of bringing them under the fanciful system of *Râga–Râgini–Putra*. On the other hand, he had the genius to discover unity in variety, that is, a unifying principle in the variety of Râgas that came under his notice; and he therefore felt that the old *cataloguing* method of enumerating the Râgas must give way to the new *classifying* method of reducing them into what might be called the

fairness, be deemed to have written Madhya *Sa* for the fourth upper-wire and not Mandra *Sa*. Indeed, Venkatamakhi's criticism on this point smacks of the old trick of a gladiator who would even offensively pick a quarrel only with the (innocent) object of giving his muscles the wanted exercise.

[1] For such overlapping, see Fig. 4.

[2] Vide *Report of the Second All India Music Conference, Delhi*, page 42.

[3] Cf. चतुर्दशस्वरा ह्येते रागे रागे भवन्त्यमी ।

Svaramêlakalânidhi.

Genus-Species system.[1] Indeed he was the first to open, in his book, a separate chapter on *Mêla*, called 'Mêlaprakarana.' Sômanath and Venkatamakhi but followed him in this respect, though the latter formulated the Mêlas into, and thereby raised them to the dignity of, a regular code. So far, however, as Râmâmâtya was concerned, he merely hinted the *principle* he had discovered; did not care to work it out; but recorded, in his book, only such of the Mêlas as were in vogue during his time. We are thankful for the *hint* that he threw; for, it enabled Venkatamakhi to work it out to its logical consequence.

As for the *Râgas*, Râmâmâtya avoided getting into the labyrinth of their ancient classifications or of their ancient characteristics, but straightaway went to mention the prevailing characteristics of his Râgas as well as the time in which they were usually sung. Though, perhaps to err on the safe side, he recited the traditional story of *Mukhâri* being the Sudha-Scale; his whole mind leaned on *Mâlavagowla* which he described as 'the best of all Râgas'.[2] Could this 'leaning' of Râmâmâtya have caused Purandra Dâs to heighten the importance of [Mâya-] *Mâlavagowla* and enable it, later on, to brush aside Venkatamakhi's *Kanakângi*.

Commit mistakes Râmâmâtya did. His slipping, for instance, into the out-of-the-way *Mukhâri*, as his Suddha scale, is said to have created a lot of confusion and involved Pundarika Vittala, Sômanath, and even Venkatamakhi into the same mistake, Ahôbala alone escaping. Again, in a vain attempt to follow Shârngadêv, he labelled the two-srutied Sudha *Ri*—'Trisruti *Ri*' and was therefore forced to call Sudha *Ga*—'Panchasruti *Ri*'—instead of 'Chathusruti *Ri*'—and thereby misled Govinda Dikshitar and his son Venkatamakhi into the same pitfall.

Venkatamakhi's ten charges against Râmâmâtya regarding ten Râgas have been already shown to be unjust, uncalled-for, and even offensive to a degree. Even his eleventh charge, which he

[1] Doubtless, the germ of the idea of the *Genus-Species* system may be found to have existed long before Râmâmâtya. But it was covered by some such rubbish as the *Râga-Râgini-Putra* system. Hence I state what was allowed to be latent for a long time was made patent by Râmâmâtya and was, later on, codified by Venkatamakhi.

[2] Cf. रागो मालवगौळश्च रागाणामुत्तमोत्तमः ।

Svaramêlakalânidhi.

made in the first chapter of his *Chathurdandiprakâsika*,—namely, ' Râmâmâtya egregiously got down to Anumandra *Sa* and restricted his svaras only to two registers of voice, viz., Anumandra and Mandra; while the proper or usual way was to distribute them among three registers, viz., Mandra, Madhya, and Thâra '—even this eleventh charge may be shown to be, again, futile ; if we regard the names of Anumandra, Mandra, Madhya, and Thâra as only *relative* terms, whereby we can call the same notes by different names from different standpoints of view.

On the whole, be the demerits of Râmâmâtya what they might—as compared with the good he had done and the lead he had given, such as for instance, (1) the holding up, for future guidance, of the *Principle of Lakshya*, (2) the displacing of the old *cataloguing* method of merely enumerating the Râgas, by his own novel *classifying* method of reducing the same into a ' Genus-Species System ' which, as said above, developed in the hands of Venkatamakhi, into the modern ' Mêlakarta Scheme ', (3) the opening of a special chapter on Mêlas, called *Mêlaprakarana*, even in respect of which Sômanâth and Venkatamakhi followed suit and (4) the final heightening of the importance of *Râgaprakarana* as the quintessence of the Carnatic Music—all his demerits pale into insignificance and are, in the language of Kâlidâs—

एको हि दोषो गुणसन्निपाते ।
निमज्जतीन्दोः किरणेष्विवाङ्कः ॥

' drowned in the ocean of good qualities, even as the spot of the moon is lost in the midst of its splendrous light.'

Before I finish this *Introduction*, I should like to draw my reader's attention to the seventeenth verse of the fifth chapter of Râmâmâtya's *Svaramêlakalânidhi*. For, it throws a flood of light on a hitherto-vexed question and shows the way-out to many a wandering inquirer, tired of groping from blunder to blunder. In fact, Rāmāmātya did, by this *one* verse, what his predecessor, Shārngadēv, could not do by his *six* verses (two in the first chapter and four in the fourth chapter of *Sangitharatnâkara*) and what even the latter's Commentator, Kallināth, could not do in his *Kalânidhi*, except in a vague manner.

Does it not, therefore, surpass our wonder to know that almost all the later Sanskrit writers on music chose to

egregiously follow, in this respect, the Mirage of Shārngadēv rather than the Polar-Star of Râmâmâtya? Why, is it not curious for us that the very Râmâmâtya followed, in the beginning, the same Mirage, although, at the end, he succeeded to give up following the illusion and constitute himself to be a Polar-Star?

The reader will, at this stage, be anxious to know what I am driving at, unless it be that he referred to the said seventeenth verse and appreciated the suggestion, thrown therein.

On account of the present revival of musical taste, in India, on rational lines, a demand has recently and rightly arisen that the various *Terms* occurring in the Science of Music should, at first, be lucidly explained. But I fear that this is not the place for me to undertake such an onerous task. Nevertheless, I shall —as a Test Case—try to inquire here into the connotation of a pair of oft-quoted, but very-much-misunderstood, musical terms, viz., *Mârga* and *Dêsi*, especially because Râmâmâtya brought them into prominence in his seventeenth verse of the fifth chapter of his book. How far I succeed in my attempt I leave for my reader to judge.

I shall begin from the very beginning of music and succinctly trace it to Râmâmâtya's time, with an occasional peep even into a later time, and show that the said seventeenth verse clarified, for the first time, the otherwise feculent matter under consideration.

We shall, at first, understand the nature of the feculence, referred to, and shall, for this purpose, study the definitions of *Mârga* and *Dêsi*, as given by Shārngadēv and realise how disappointed an eager inquirer will naturally feel at the muddle created thereby.

Here are the definitions:—

Chapter I.

1. 'Music is of two kinds—*Mârga* and *Dêsi*. That kind was called *Mârga* which was sought after by Brahma and other gods and practised by Bharata and other sages in the presence of Siva and which would yield everlasting prosperity.'

2. 'That kind was called *Dêsi* which consisted of the vocal-instrumental-dance music and which pleased the people of different countries according to their different tastes.'

Chapter IV.

3. 'That was called *Gita* or vocal music which consisted of pleasing svaras; and it fell into two divisions—Gāndharva and

Gāna (which were the other names of *Mârga* and *Dêsi* respectively).'

4. 'The wise men understood 'Gāndharva' to be that music which was, from time immemorial, practised by the Gandharvas and which was the means of acquiring everlasting reputation.'

5. 'That was called *Gâna*-music which was sung in *Desi*-Rāgas and which was scientifically improvised by Vaggēyakaras.'

6. '*Gāndharva* has been described; now *Gâna* would be described. This, again, was recognised by wise men to fall into two divisions, Nibadha and Anibadha.'

Be it noted that this long, and even tiresome, description of *Mârga* and *Dêsi*, after all, fails to satisfy a crucial point. *What were the essential characteristics of Mârga and Dêsi? In what way could they be unfailingly recognised as such?*

Shārngadēv and most of his successors, it must be admitted, failed to answer these questions adequately but merely observed: 'Brahma sought after *Mârga;* Bharata practised it; even Gandharvas practised it from time immemorial; it forms the means of acquiring everlasting reputation. As for *Dêsi* or *Gâna* it was improvised by Vaggeyakāras and was differently pleasing to the people living in different countries.'

Are these answers worth the name? Have they furnished us with a key whereby we could discern the essential *characteristics* of *Mârga* and *Dêsi*, by which alone they could be unfailingly recognised? An emphatic *No* is my reply.

So, as I said, I shall trace our music from the very beginning and show how and when *Mârga* and *Dêsi* came into existence, what confused mess was made of them, and how Râmâmâtya defecated the whole situation by one stroke of his single (the said seventeenth) verse and gave us a wholesome lead in the matter of getting a correct conception of those hitherto-misleading terms.

Into two *natural* divisions, music first falls, viz, *Anâhatha* and *Âhatha*. 'Anâhatha' literally means that which is *not beaten*, as in a drum; while, 'Âhatha' means that which is *beaten*. The real point of difference between them is that, while the former represents the sound produced without the intervention of man, the latter is the very result of man's work. Hence 'Anahatha' may be translated as *nature-made* music and 'Âhatha,' as *man-made* music.

This classification, then, is rightly the first division that could possibly be made of music. So, indeed, did the text-book writers, such as Nârada and Shârngadêv, do in their respective works.[1]

In his *Sangithamakaranda*, Nârada defined 'Anâhatha' as 'the sound that emanates (directly, that is, without the intervention of man) from the sky[2] such as the birds' warbling, and proceeded even to describe its use to man, thus: "Sages, high-minded souls, and even Dêvas, having controlled their mind and concentrated their attention on the *Ânâhatha* Music, get the rest they require and attain salvation".[3] In other words, nature is loved as the city of God, although (rather, because) there is no citizen. No unwanted noise is here or none that hinders thought. The larks warble and the cuckoos join the chorus; while the mighty waterfall furnishes a continuous drone. Again—

"Stillness, accompanied with sounds so sweet,
Charms more than silence. Meditation here
May think down hours to moments. Here the heart
May give a useful lesson to the head,
And learning wiser grow without the books".'

Shârngadêv, too, harped on the same point and came to the same conclusion that 'the sages worship *Anâhatha* in the manner in which they were taught by the gurus.'[4] Even the music-proof-brained Dr. Johnson seems to appreciate *Anâhatha*, when he observed, in his *Rasselas*, 'From the cataract, nothing more was heard than a gentle uniform murmur, such as composes the mind to pensive meditation'.

[1] Cf. (1) अनाहतो हतश्चैव स नादो द्विविधो मतः ।
Sangithamakaranda.
(2) आहतोऽनाहतश्चेति द्विधानादो निगद्यते ।
Sangitharatnâkara.

[2] Cf. आकाशसंभवो नादो यः सोऽनाहतसंज्ञितः ।
Sangithamakaranda.

[3] Cf. तस्मिन्ननाहते नादे विरामं प्राप्य देवताः ।
योगिनोऽपि महात्मानस्तदानहतसंज्ञके ।
मनो निक्षिप्य संयान्ति मुक्तिं प्रयतमानसाः ॥
Sangithamakaranda.

[4] Cf. अनाहतं गुरूपदिष्टमार्गेण मुनयः समुपासते ।
Sangitharatnâkara.

However much the sages and the high-minded souls might have been charmed and helped on to meditation by the *Anâhatha* or nature-made music, a question arises as to whether that music was ever relished by mankind as a whole, whether it was ever entitled to be called 'music' from the modern point of view, and whether, in short, it was pleasing to our ears.

The answer is by no means simple. For, to an ordinary man, the waves of the sea may produce nothing but unpleasant noise; but a poet will find in them an agreeable harmony. In fact, all those that love to hold communion with nature, as indeed the ancient sages did, will ever find the *Anâhatha*-music pleasant; while the major portion of the work-a-day world will ever find it unpleasant. Hence Shârngadev branded it as unpleasant;[1] and Kâsinath followed suit.[2]

Further, the bent of man's mind has been, in all ages, to imitate the voice of nature; and hence he did not—could not—allow nature to have all the monopoly of music to itself, contributed his own share to its development and thus brought into existence another kind of music, called *Âhatha* or man-made music, the development of which I shall now trace.

The primitive man must have hummed like a bee and sung, at the outset, only on a single note. Witness, for instance, the courtiers' *Panegyric* which remains in vogue, even to-day, in almost all the Native States of India and which those courtiers invariably sing, as they had all along been singing, on all ceremonious occasions, such as for instance, their Sovereign's entry into the Durbar Hall. The whole 'Panegyric' will, on analysis, be found to be sung on one single note and rarely on more.

It was in due course of time that the other notes were tacked on, as amply evidenced by our ancient text-books which trace the music of India from *Ârchika* of single note to *Gâthika* of double note, *Sâmika* of triple note, *Svarânthara* of quadruple note,

[1] Cf. सोऽपि (i.e. अनाहतोऽपि) रक्तिविहीनत्वान्नमनोरञ्जको नृणाम् —
Sangitharatnâkara.

[2] Cf. सः (i.e. अनाहतः) नरञ्जकः—
Sangithasudhâkara.

Oudava of quintuple note, *Shâdava* of sextuple note, and finally *Sampurna* of all the seven notes.[1]

All these seven stages, music did pass through. But, in the first four stages, it pleased only the producers; while, in the last three, it pleased the hearers as well. 'Animal Music', if I may so call it, marked the earlier stages; and such *animal music* could please only the animals that produced it. The braying of an ass is very harsh to man but very sweet to the ass itself; for, is not such braying an expression of its elation, frolic, and joy? That was why Shakespeare wrote :—

> 'The crow doth sing as sweetly as the lark
> *When neither is attended.*'

Man, when he wallowed—so far at least as music was concerned—in the animal condition of life, revelled only in the earlier stages of music and could not get beyond singing on four notes. The ancient Hindus, like the ancient Greeks,[2] had their music confined only up to four notes. The *Vêdic Chant*, for instance, was all along sung on three notes; and special names were given to those three svaras, viz., *Udâtha*, *Anudâtha*, and *Svaritha.*[3] Except, perhaps, the Sâmagânam which, at a later stage, came to be sung in all the seven notes, all other kinds of the Vêdic Chant remain, even to-day, mostly within three notes,

[1] Cf. आर्चिको गाथिकश्चैव सामिकश्च स्वरान्तरः ।
ओडुवं षाडवश्चैव सम्पूर्णश्चेति सप्तमः ॥
एकस्वरप्रयोगो ह्यार्चिकः सोऽभिधीयते ।
गाथिको द्विस्वरो ज्ञेयस्त्रिस्वरश्चैव सामिकः ॥
चतुःस्वरप्रयोगो हि कथितस्तु स्वरान्तरः ॥ *Brihad Dêsi.*

[2] 'The early *Greek Lyre* had four strings and was confined to four notes.'—Vide Herbert Spencer's *Origin and Function of Music.*

[3] Cf. उदात्तश्चानुदात्तश्चस्वरितश्चस्वरास्त्रयः ।
उच्चैरुदात्तोनीचैरनुदात्तः समाहारः स्वरितः ॥

In his *Siksha*, Pânini dilates on the point thus :—

उदात्तोनिषादगांधारौ । अनुदात्तरिषभधैवतौ । स्वरितप्रभवाह्येते षडजमध्यमपञ्चमाः ॥

That is to say, Udâtha includes *Ni* and *Ga;* Anudâtha includes *Ri* and *Dha;* and Svaritha includes, *Sa*, *Ma*, *Pa*. This view fits in with the theory of *Vâdi-Samvâdi* and explains how the primal *Sâmika*, viz., *Ga-Ri-Sa* became expanded into all the seven notes.

with a labouring struggle to touch occasionally a fourth. The whole of the Vêdic Chant would, by this time, have been—from the modern musical point of view—consigned to oblivion, had not a sacredness, bordering upon holiness, been attached to the Vêdas, as containing Divine Wisdom.

It goes without saying that our ancients entertained, as we ourselves do even to-day, an unshaken faith that the Vêdas emanated out of Parabrahma; that they were eagerly sought after by gods like Brahma, and chanted by sages like Bharata; that they formed, as it were, a talisman to do away with the necessity of being born; and that they were deemed, on that account, to be worthy of the highest respect.

All these attributes of the Vêdas got themselves, later on, imperceptibly transferred to the very music by which they were chanted. Hence, the Vêdic Chant, to which the text-book writers gave the name of *Mârga*,[1] has been described in all the Sanskrit books on music, such as, for instance, *Sangitharatnâkara*:—'That kind (of music) is called *Mârga*, which was sought after by Brahma and other gods and practised by Bharata and other sages in the presence of Siva and which would yield everlasting prosperity.'[2] In his *Prabandhâdhyâya*, Shârngadêv called Mârga by a different name, viz., *Gândharva*,[3] which latter name Râmâmâtya adopted and made use of in his *Svaramêlakalânidhi*.

[1] The word 'Mârga' is derived from मृग (*Mrig*) 'to seek or search after.' That the *search* was in regard to the Vêdas is clear from Kallinâth's commentary:—मार्गित्वं चतुर्षु वेदेष्वन्विष्यकृतत्वात् । Hence the word Mârga refers to the Vêdic Chant and, I may add, refers—by way of courtesy—even to the chanting of the *Râmâyana* which, along with the *Mahâbhârata*, was regarded as holy as the Vêdas themselves and which Kusa and Lava, therefore, sang in the *Mârga*-style. For, Vâlmîki said:—

ततस्तु तौ रामवचःप्रचोदितावगायतां मार्गविधानसंपदा ।

[2] (*a*) See page lxiii.

(*b*) Cf. * * * * * * मार्गसउच्यते ।

योमार्गितो विरिञ्चाद्यैः प्रयुक्तो भरतादिभिः ।

देवस्यपुरतः शंभोर्नियताभ्युदयप्रदः ॥ *Sangitharatnâkara.*

[3] Cf. गांधर्वं गानमित्यस्य भेदद्वयमुदीरितम्— *Ibid.*

In his commentary, Kallinâth interprets 'Gândharva' only as *Mârga*—

Cf. गांधर्वंमार्गः । गानं तु देशीत्यवगन्तव्यम् ।

Gândharva or Mârga—the descriptive name given to it by Shârngadêv and copied by Râmâmâtya, viz., *Anâdisampradâya*,[1] clearly shows that the Vêdic Chant or, for that matter, the *Mârga*-music had been practised from time immemorial and should therefore be regarded as holy and spiritual as the Vêdas themselves.

Hence, I venture to call 'Mârga', *Vêdic Music.*

Now, Mârga or Gândharva or Vêdic Music—call it what you may, the one important point which I desire to rivet upon the reader's attention is that the so-called *Mârga*-music, apart from its having been sought after by Brahma and practised by Bharata and apart from its having been used in connection with such a holy purpose as the chanting of the divine Vêdas, I submit that the *Mârga*-music was almost never sung beyond four notes; and that this limitation of the range of the scale from one to four notes must be deemed to be the peculiar and essential *characteristic* of Marga-Sangitham.[2]

These imperfect scales of the *Mârga*-music belonged, as said above, to the earlier stage of music which pleased only the producers and not the hearers. Further, as Râmâmâtya suggests,[3] the rules of *Siksha* (Phonetics) and other time-honored Lakshanas were scrupulously observed in chanting the Vêdas; and these very rules and lakshanas clogged, on account of their *inflexible* nature, the further growth of music from its Mârga-stage. The Principle of *Lakshya*, by which alone the artistic charm of music could be preserved, was never applied to the *Mârga*-music but only to the *Dêsi*-music, of which we shall speak presently.[4] It is no

[1] Cf. Kallinath's commentary on *Anâdisampradâya.*

अनादिसंप्रदायमित्यनेन गांधर्वस्य वेदवदपौरुषेयत्वमिति सूचितं भवति ।

[2] That the Vêdas were chanted almost on the systems of Ârchika, Gâthika, and Sâmika, is evidenced by such assertions in the *Rig-Vêda* as 'Archinô Gâyanthi'; 'Gâthinô Gâyanthi'; 'Sâminô Gâyanthi.' The *Rig-Veda* makes no reference to Oudava, Shâdava, and Sampurna.

[3] Cf. तत्रलक्ष्मानुरोधेन गांधर्वं संप्रयुज्यते—

Svaramêlakalânidhi.

[4] Cf. यद्वालक्ष्यप्रधानानि शास्त्राण्येतानि मन्वते ।

तस्माल्लक्ष्यविरुद्धं यत्तच्छास्त्रं नेयमन्यथा ॥ See Footnote 2, page xviii.

Here, Kallinâth interprets एतानिशास्त्राणि to be देशीविषयाणीत्यर्थः ।

wonder, therefore, that the *Mârga*-music, the rules of which were inflexibly stiff and did not adjust themselves to the practice in vogue, became, in the course of time, less and less pleasant, less and less popular, and finally extinct.[1]

The latter three stages of music, viz., *Oudava*, *Shâdava*, *Sampurna*, have been, however, preserved even to-day as being *human*[2] music which pleases, alike, the producers as well as the hearers. To the music of these 'latter three stages', our ancients gave the name of *Dêsi*. In the first place, the style of 'Dêsi' varied from province to province; and it was therefore defined in Sanskrit text-books, such as for instance, *Sangithadarpana* :—'That kind of music is called *Dêsi*, which adjusts itself from country to country (Dêsa to Dêsa), so as to please the fancy of the people there'.[3] In the second place, the fact that Shârngadêv and Râmâmâtya employed *Hridayaranjaka*[4] and *Janaranjana*[5] as their respective epithets to *Dêsi*-music—shows that they regarded it as a fascinating style of music, as opposed to the dry, monotonous, and sing-song style of the *Mârga*-music. If any proof is wanted for the fact that the first four stages of music, covered by the generic name of *Mârga*, belonged—purely from the modern musical point of view—to the lower rung of the ladder and that the second three stages, covered by the generic name of *Dêsi*, belonged to the higher rung; a reference may be made to what Hridayanarayana wrote—'*Sampurnas* are Brahmins;

[1] Cf. (1) मार्गगीतं पुरैवासीत्—

Sangithasudhâkara.

(2) इह तु मार्गभावान्नोदाहृतः—

Râgatharangini.

[2] As opposed to the *animal* music.

[3] Cf. तत्तद्देशस्थया रीत्या यस्माल्लोकानुरञ्जनम् ।
देशेदेशे तु संगीतं तद्देशीत्यभिधीयते ॥

Sangithadarpana.

[4] Cf. देशेदेशे जनानां यद्रुच्या हृदयरञ्जकम् ।
गानं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥

Sangitharatnâkara.

[5] Cf. देशीरागादिभिः प्रोक्तं तद्गानं जनरञ्जनम् ।

Svaramêlakalânidhi.

Shâdavas are Kshatriyas; *Oudavas* are Vaisyas; and the scales of lesser notes are Sudras'.[1]

Summing up, we arrive at the following tentative conclusion with regard to the essential characteristics of *Mârga* and *Dêsi*, viz., 'while the scale of the Mârga-music ranged from one to four notes; that of the Dêsi-music ranged from five to seven notes.'

I called this conclusion *tentative*, because, on closer scrutiny, it seems to need a little reconsideration. Two facts (I was going to say two premises), viz. (1) Sâmagânam has been, all along, Mârga-music, and (2) Sâmagânam came, at a later stage, to be sung in all the seven notes (which were, then, called *Krushta*, *Prathama*, *Dvithiya*, *Thrithiya*, *Chathurtha*, *Mandra*, and *Athisvâra*)—these two facts or premises compel us to modify the above tentative conclusion to a final form thus: 'The scale of the Mârga-music ordinarily ranged from one to four notes but, during the later *Sâman*-period, rose to seven notes;[2] while that of the Dêsi-music completely eschewed the scale of one to four notes but confined itself only to the scale of five to seven notes.'

The seventeenth verse of the fifth chapter of Râmâmâtya's *Svaramêlakâlânidhi*, to which, I said at the outset, I desired to draw my reader's attention, amply bears out my conclusion and is, in fact, an authority for my position. It runs thus :—

देशीरागाश्चसकलाः षड्जग्रामसमुद्भवाः ।
ग्रहांशन्यासमन्द्रादि षाडवौडुव पूर्णकाः ॥

which means 'All the *Dêsi*-Râgas are those of Shadjagrâma and have each its Graha, Amsa, Nyâsa, Mandra, and so forth. Further, they fall into three divisions—*Oudava*, *Shâdava*, and *Sampurna*.' Sômanâth followed Râmâmâtya in this respect.

Another Sanskrit text-writer who, like Râmâmâtya, ventured to cut this Gordian Knot was the author of a very recent publication, *Sangithasudhâkara*. Kâsinâth (for that was the author's name) wrote in his book :—

अधुना देशीगीतं तु दृश्यते क्वचन क्वचित् ।
प्रथितानि पुनस्त्रीणि रागाणां लक्षणानि हि ॥

[1] Cf. संपूर्णा ब्राह्मणाः प्रोक्ताः क्षत्रियाः षाडवा मताः ।
औडुवाः कथिता वैश्याः शूद्रास्तदितरे क्वचित् ॥ *Hridayakouthuka*.

[2] But, be it remembered, the *Sâman* seven notes were, unlike the modern seven notes, in *descending* order of pitch.

संपूर्णत्वं षाडवत्वमौडुवत्वं च सर्वदा ।
संपूर्णः सप्तभिः प्रोक्तः स्वरैः षड्भिस्तु षाडवः ॥
औडुवः पञ्चभिर्ज्ञेयो राग एतदिह स्फुटम् ॥

which means '*Dêsi*-music is prevalent to-day, the three characteristical Râgas of which are *Sampurna* of seven notes, *Shâdava* of six notes, and *Oudava*, of five notes.'

Let us, in conclusion, compare and contrast the two kinds of music, we have been considering, viz, *Mârga* and *Dêsi* :—

(1) The Mârga-music was confined to the chanting of the Vêdas ; while, the Dêsi-music had no such limits.

(2) The Mârga-music identified itself with the Vêdas, got all their attributes transferred to itself, and was therefore regarded as having been sought after by the gods and practised by the sages ; while the Dêsi-music had no such reputation.

(3) The Marga-music was, on account of its strict and inflexible rules, sung uniformly throughout the country ; while, the Dêsi-music, untrammelled by such rules, varied its style from province to province.

(4) The Mârga-music followed the principle of *Lakshana* and therefore became less and less pleasant, till at last it degenerated into a dry, monotonous, and sing-song style of singing ; while, the Dêsi-music followed the principle of *Lakshya* and has therefore acquired a more and more fascinating style of singing.

(5) The Mârga-music is now *practically* [1] extinct ; while the Dêsi-music flourishes to-day.

(6) The Mârga-music used all the three Grâmas—Shadja, Madhyama, and Gândhara ; while the Dêsi-music is confined only to one Grâma, viz. Shadja.

(7) The scale of the Mârga-music ordinarily ranged from one to four notes but, during the later *Sâman*-period, rose to seven notes ; while the scale of the Dêsi-music completely eschewed the scale of one to four notes but confined itself only to the scale of five to seven notes.

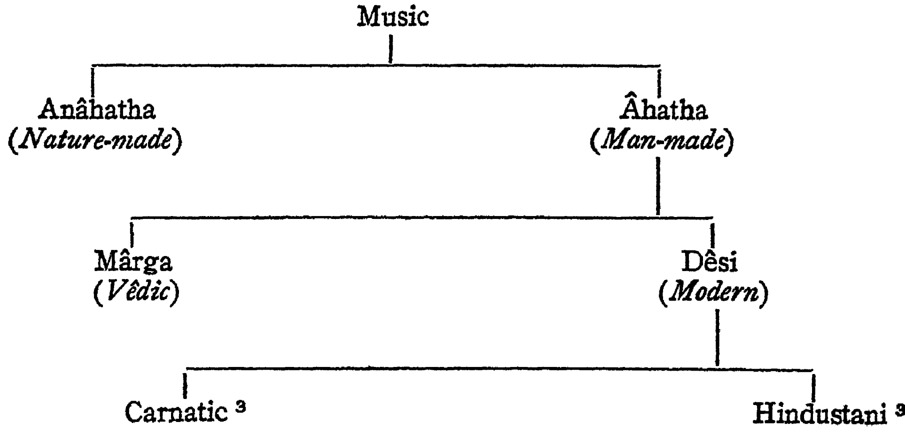
[1] I say 'practically', because the Mârga-music is found, even to-day, in the hands of Vaidika-Brahmins who employ it whenever, on ceremonious occasions, they chant the Vêdas.

(8) The three-fold classification of Music into *Gîta*, *Vâdya*, and *Nrithya* applies—not to Mârga—but only to Dêsi.[1]

(9) Later on, the word 'Mârga' has come to mean whatever is old and *out-of-date*; while the word 'Dêsi' has come to mean whatever is new and *up-to-date.*[2]

Just as I called Mârga, *Vedic Music*; so, I shall call Dêsi, *Modern Music.*

The following Table, I trust, fixes *Mârga* and *Dêsi* in their proper places :—



[1] Cf. (*a*) देशेदेशे जनानां यद्रुच्या हृदयरञ्जकम् ।
गानंच वादनं नृत्यं तद्देशीत्यभिधीयते ॥

Sangitharatnâkara.

(*b*) नृत्तं तु वाद्यंच तथैवगीतं देशीतिशब्देन निगद्यते तत् ।

Sangithasudha.

[2] Compare, for instance, Venkatamakhi's classification of Râgas into six kinds of Mârga-Râgas and four kinds of Dêsi-Râgas. So also is the case with the Mârga-Thâlas and Dêsi-Thâlas.

[3] Cf. अधुना गीयते यच्चानियतं कामचारतः ।
देशेदेशे प्रचरितं तत्सर्वं देशिसंमतम् ॥
तदपि द्विविधं ज्ञेयं दक्षिणोत्तरभेदतः ।
कर्णाटकं दक्षिणे स्याद्धिन्दुस्थानि तथोत्तरे ॥

Sangithasudhâkara.

N.B.—This verse is quoted, with approval, in *Abhinavarâgamanjari.*

TEXT

॥ श्रीः ॥

श्रीरामामात्यविरचितः

स्वरमेलकलानिधिः ।

उपोद्घातप्रकरणम् ॥ १ ॥

श्रीरागैकनिधिर्गभीरललिताकारः स्वरास्तिश्रुति-
ग्रामोदारपदैकतानविलसद्भक्तिप्रवीणावृतः ।
श्रीरङ्गप्रणयी सनातनसमुत्ताळाभिरामक्रियो
नादब्रह्ममयः प्रसाधितवपुर्नारायणस्त्रायताम् ॥ १ ॥

पुरा पुराणो मुनिराविरासीन्मुरारिनाभीनलिनान्तरालात् ।
संगीतसारः किल सामवेदाद्वेदान्तशास्त्रादिव तत्त्वबोधः ॥ २ ॥

अस्मादभूदत्रिरमुष्य नेत्रादमर्त्यबन्धुर्विधुराविरासीत् ।
यत्पादसङ्गादखिलाश्च गङ्गा नद्योऽभवन्साह्यकृते पयोधेः ॥ ३ ॥

अक्षोभवन्कुक्षिभुवो मुरारेरदर्शयत्कारणकार्यसाम्यम् ।
कलानिधिर्योऽनवगीतरत्नाकरं च पुष्णाति कनत्प्रवालम् ॥ ४ ॥

ततो बुधोऽभूत्तनयोऽस्य तस्मात्पुरूरवाः पुण्यकृदायुरस्मात् ।
ययातितातो नहुषोऽपि तस्य वंशे बभूवुर्भरतादयोऽन्ये ॥ ५ ॥

एषां कुलालंकृतिरेष जज्ञे श्रीरङ्गराजो जितराजराजः ।
तया सदाचारदृशा विविन्ते राजर्षिभावं रमितक्षमो यः ॥ ६ ॥

तिम्माम्बिका तस्य बभूव देवी साध्वी गुणानामिव या समष्टिः ।
सतो यशोदा विनतानसूया सुदक्षिणा सत्यवती सुभद्रा ॥ ७ ॥

तपोविशेषेण तयोरशेषराजाधिराजोऽजनि रामराजः ।
कन्याप्रदोऽस्मै स हि कृष्णरायः कन्यापितृत्वं बहुमन्यते स्म ॥ ८ ॥

तस्यानुजौ विश्रुततिम्मराजश्रीवेङ्कटाद्रिक्षितिपावभूताम् ।
अजातशत्रोरभिजातवृत्तेर्भीमार्जुनौ भीमभुजाविवार्यौ ॥ ९ ॥

भुजो यदीयो भुजगेन्द्रजेता भुवं बिभर्तीति न विस्मयाय ।
चेतोऽणुमात्रं जगदेकधुर्यं शेषाचलेशं वहतीति चित्रम् ॥ १० ॥

यः खड्गैकसखः सहानुजयुगो निर्गत्य विद्यापुरा-
लुब्ध्वा गुत्तिगिरौ सदाशिवमहीपालं निरालम्बनम् ।
स्वामिद्रोहकृतः प्रतीपनृपतीन्निर्जित्य भद्रासने
कर्णाटे भगवानिव ध्रुवममुं कीर्त्या सहास्थापयत् ॥ ११ ॥

दधीचिराधेयशिबिक्षितीशजीमूतवाहादिमजीवनाङ्कैः ।
अवाप्तमूर्तेरिह येन कीर्त्तेर्भीति प्रणीतं भुवि वल्लभत्वम् ॥ १२ ॥

अमुक्तपार्श्वद्वितयोऽनुजाभ्यां रामावतारो भुवि रामराजः ।
दिवानिशं दीव्यति शीतभानुदिवाकराभ्यामिव रत्नसानुः ॥ १३ ॥

विजित्य सर्वानपि पारसीकान्रणेषु तत्कीर्तिपटच्चराणि ।
आधूय भूयो हरितो वधूटीर्विशोभयत्येष यशोदुकूलैः ॥ १४ ॥

श्रीरामयामात्यवरेण रत्नकूटाभिधं कारितमेष सौधम् ।
आलोकयन्निर्जितवैजयन्तं हर्षोद्धुरो विस्मितमानसोऽभूत् ॥ १५ ॥

अनेकतेजोनिधिराजहंससमाकुलं नित्यमनन्तजिष्णुम् ।
नानासुधर्मावलिनर्मवासमन्यं सुमेरुं समुदाहरन्ति ॥ १६ ॥

मन्दानिलाकम्पितवैजयन्तीमन्दारशाखाव्यतिघट्टनेन ।
आरामलक्ष्म्या मरुतां तनोति हल्लीसलीलामिव यस्य लक्ष्मीः ॥ १७ ॥

पर्वेन्दुबिम्बोपलसीम्नि पादानारोप्य यस्मिन्नधिवासवत्यः ।
पाञ्चालिकानां मिथुनानि कन्याः पाणिग्रहं प्रापयितुं यतन्ते ॥ १८ ॥

सौधान्तरेऽस्मिन्कुरुते प्रमोदात्स रामराजः समयापनोदम् ।
संगीतसाहित्यकलाविशेषशेषावतारैर्विबुधैरुपेतः ॥ १९ ॥

सैलारागकदम्बमातृकलसद्द्व्यप्रबन्धादिम-
द्वात्रिंशद्वरसूडकानधिगतश्रीपञ्चतालेश्वरान् ।
श्रीरङ्गद्विपदस्वराङ्कसहितान्सश्रीविलासादिकां-
स्त्रिंशद्भासुरविप्रकीर्णकमहानर्घप्रबन्धादिमान् ॥ २० ॥

चेतोरञ्जनषोडशध्रुवमुखानेकार्थगम्भीरषट्-
चत्वारिंशदुदारसालगमहासूडप्रबन्धान्वितान् ।
अन्यान्विंशतिरागविश्रुततमश्रीपञ्चरत्नस्फुर-
द्गीतालंकृतसाक्षरालपनपर्यायैरुपेतानपि ॥ २१ ॥

स वैणिकैः संसदि गीयमानान्समञ्जसश्रावककण्ठनादैः ।
श्रीरामयामात्यकृतप्रबन्धानाकर्ण्य कर्णाभरणान्यनन्दत् ॥ २२ ॥

अत्रान्तरे संसदि रामराजं संगीतसाहित्यविनोदभाजम् ।
वेलानुरूपं विनयादवादीच्छ्रीवेङ्कटाद्रिक्षितिपालसिंहः ॥ २३ ॥

संगीतशास्त्रे बहुधा विरोधाः सन्त्येव लक्ष्येषु च लक्षणेषु ।
सर्वं समीकृत्य स राममन्त्री तनोतु शास्त्रं वचसा तवेति ॥ २४ ॥

अथासनस्यान्तिकभाजमेनमधीतसंगीतकलारहस्यम् ।
श्रीरामयामात्यमिदं बभाषे श्रीरङ्गराजाधिपरामराजः ॥ २५ ॥

विजानते लक्षणमात्रमेके विदन्ति लक्ष्यं कतिचिज्जगत्याम् ।
सल्लक्ष्यलक्ष्मोभयसारवेदी संदृश्यते नैव भवानिवान्यः ॥ २६ ॥

विद्यानिधिः कल्लुपदेशिकस्ते मातामहो दत्तिलवन्महीयान् ।
गान्धर्वशास्त्रेषु ततोऽपि तानि तत्संप्रदायेन तव स्फुरन्ति ॥ २७ ॥

संगीतशास्त्रेषु मतान्तराणि सन्त्येषु सारान्समुपाददानः ।
संगृह्य सल्लक्षणलक्ष्ययुक्तं संगीतशास्त्रं सरसं विधेहि ॥ २८ ॥

मतानुवृत्त्या भरतादिमानां स्वरप्रमाणं सुलभं कुरुष्व ॥
पतञ्जलिः पाणिनिशास्त्रदृष्ट्या शब्दव्यवस्थां कृतवान्यथादौ ॥ २९ ॥

हृत्पूरितानन्दमिति ब्रुवाणः कर्पूरवीटीमददादमुष्मै ।
आदाय तामारचितानुमोदो विचारयामास स राममन्त्री ॥ ३० ॥

स एव सर्वाधिककोण्डवीटप्रधानदुर्गप्रतिपादनेन ।
पूर्वार्णवेनैव परीतमूर्तेर्विभुत्वमुर्व्या विततार मह्यम् ॥ ३१ ॥

अस्य प्रसादादमिताग्रहारप्रतिष्ठयानेकमहीसुराणाम् ।
आलम्बनं तत्र विधाय तेषामनुग्रहादापदपारकीर्त्तिम् ॥ ३२ ॥

जेलूरिसिंहासनपट्टणेन युक्तां सरत्नामिव हारवल्लीम् ।
वितीर्य मेऽपश्चिमवारिराशेरधीशतामस्य तुलामतानीत् ॥ ३३ ॥

प्रयच्छति प्रत्यहमत्युदारां संमाननां सादरमेष मह्यम् ।
सत्त्वं जगत्यामुपकर्तुकामः स राजभूरस्य पटुर्मुदेऽहम् ॥ ३४ ॥

अचिराद्विरचय्याहं स्वरमेलकलानिधिम् ।
तमस्मै चोपदीकृत्य गम्यासं कृतकृत्यताम् ॥ ३५ ॥

सोऽहं संगीतसाहित्यलक्ष्मीदक्षिणनायकः ।
इत्थं विचिन्त्य तं राममन्त्री वक्तुं प्रचक्रमे ॥ ३६ ॥

रामामात्यप्रणीतेऽस्मिन्स्वरमेलकलानिधौ ।
उपोद्घातप्रकरणं स्वरप्रकरणं ततः ॥ ३७ ॥

वीणाप्रकरणं चातो मेलप्रकरणं परम् ।
रागप्रकरणं चेति पञ्चप्रकरणी मता ॥ ३८ ॥

उपोद्घातप्रकरणानन्तरं राममन्त्रिणा ।
तत्र स्वरप्रकरणे द्वितीये प्रतिपाद्यते ॥ ३९ ॥

गीतप्रशंसा गान्धर्वगानभेदौ ततः परम् ।
स्थानानि श्रुतयः शुद्धाः स्वराश्च विकृता अपि ॥ ४० ॥

सकलस्वरसंज्ञाश्च लक्ष्यलक्षणसंमताः ।
अथ वीणाप्रकरणे तृतीये प्रतिपाद्यते ॥ ४१ ॥

वीणाप्रशंसा वीणाया मेलनप्रक्रिया ततः ।
प्रमाणकरणं शुद्धविकृतस्वरसंहतेः ॥ ४२ ॥

शुद्धमेलाख्यवीणादौ मध्यमेलाङ्कया ततः ।
तृतीयाच्युतराजेन्द्रमेलवीणेति लक्षिता ॥ ४३ ॥

अथ मेलप्रकरणे तुरीये प्रतिपाद्यते ।
मेलानां विंशतिर्भेदा रागास्तन्मेलसंभवाः ॥ ४४ ॥

तेषां नामानि च पृथग्यन्ते पक्षान्तरे ततः ।
मेलाः पञ्चदशेत्येवं गात्रे विंशतिरेव तु ॥ ४५ ॥

उत्तमे तु प्रकरणे पञ्चमे प्रतिपाद्यते ।
रागाणां च त्रयो भेदा उत्तमाधममध्यमाः ॥ ४६ ॥

उत्तमानां मध्यमानां रागाणां लक्षणं ततः ।
अधमानां च केषांचिदेतावान्वस्तुसंग्रहः ॥ ४७ ॥

इति श्रीमदभिनवभरताचार्यवाग्गेयकारतोडरमल्लतिम्मामात्य-
नन्दनरामामात्यनिर्मिते स्वरमेलकलानिधावुपोद्घात-
प्रकरणं प्रथमं संपूर्णम् ।

स्वरप्रकरणम् ॥ २ ॥

सामवेदादिदं गीतं संजग्राह पितामहः ।
गीतेन प्रीयते देवः सर्वज्ञः पार्वतीपतिः ॥ १ ॥

गोपीपतिरनन्तोऽपि वंशध्वनिवशं गतः ।
सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ॥ २ ॥

किमन्ये यक्षगन्धर्वदेवदानवमानवाः ।
अज्ञातविषयास्वादो बालः पर्यङ्किकातले ॥ ३ ॥

रुदन्गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ।
वने चरंस्तृणाहारश्चित्रं मृगशिशुः पशुः ॥ ४ ॥

लुब्धो लुब्धकसंगीते गीते यच्छति जीवितम् ।
कृष्णसर्पोऽपि तद्गीतं श्रुत्वा हर्षं प्रपद्यते ॥ ५ ॥

तस्य गीतस्य माहात्म्यं के प्रशंसितुमीशते ।

इति गीतप्रशंसा ।

रञ्जकः स्वरसंदर्भो गीतमित्यभिधीयते ॥ ६ ॥

गान्धर्वं गानमित्यस्य भेदद्वयमुदीरितम् ।
अनादिसंप्रदायं यद्गन्धर्वैः संप्रयुज्यते ॥ ७ ॥

नियतं श्रेयसो हेतुस्तद्गान्धर्वं प्रचक्षते ।
यत्तु वाग्गेयकारेण रचितं लक्षणान्वितम् ॥ ८ ॥

देशीरागादिभिः प्रोक्तं तद्गानं जनरञ्जनम् ।
तत्र लक्ष्मानुरोधेन गान्धर्वं संप्रयुज्यते ॥ ९ ॥

यत्र लक्ष्मपरित्यागे प्रत्यवायो न विद्यते ।
तस्माल्लक्ष्यप्रधानं तत्र तु लक्ष्मप्रधानकम् ॥ १० ॥

गानं लक्ष्यप्रधानं स्यान्न तु लक्ष्मप्रधानकम् ।
परित्यागेऽस्य लक्ष्यस्य रञ्जनं नैव जायते ॥ ११ ॥

तस्माल्लक्ष्यानुरोधेन गानं लोके प्रवर्तते ।
सर्वसंगीतशास्त्रार्थवेदिना शार्ङ्गसूरिणा ॥ १२ ॥

गाने लक्ष्यप्रधानत्वं वाद्याध्याये निरूपितम् ।
यद्वा लक्ष्यप्रधानानि शास्त्राण्येतानि मन्वते ॥ १३ ॥

तस्माल्लक्ष्यविरुद्धं यत्तच्छास्त्रं नेयमन्यथा ।
ग्रहांशन्यासनियमो यद्वा शास्त्रस्य गोचरः ॥ १४ ॥

गुम्फः स्वरान्तराणां तु लक्ष्यस्थो न विरुध्यते ।
सर्वत्र परिहारोऽयं लक्ष्ये लक्ष्मविरोधिनि ॥ १५ ॥

देशीरागेषु निर्णीतः शार्ङ्गदेवेन सूरिणा ।
तेनैव कथिता गाने लक्षणान्विततापि च ॥ १६ ॥

तस्माल्लक्ष्यप्रधानत्वं कृत्वा वक्ष्येऽस्य लक्षणम् ।
इति गीतस्य सर्वस्य विभाव्यं स्याद्विदाद्वयम् ॥ १७

इति गीतभेदौ ।

आत्मा विवक्षमाणोऽयं मनः प्रेरयते मनः ।
देहस्थं वह्निमाहन्ति स प्रेरयति मारुतम् ॥ १८ ॥

ब्रह्मग्रन्थिस्थितः सोऽथ क्रमादूर्ध्वपथे चरन् ।
नाभिहृत्कण्ठमूर्धास्येष्वाविर्भावयति ध्वनिम् ॥ १९ ॥

नादोऽतिसूक्ष्मः सूक्ष्मश्च पुष्टोऽपुष्टश्च कृत्रिमः ।
इति पञ्चाभिधा धत्ते पञ्चस्थानस्थितः क्रमात् ॥ २० ॥

व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।
कण्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥ २१ ॥

इति स्थानानि ।

तस्य द्वाविंशतिर्भेदाः श्रवणाच्छ्रुतयो मताः ।
हृद्यूर्ध्वनाडीसंलग्ना नाड्यो द्वाविंशतिर्मताः ॥ २२ ॥

तिरश्च्यस्तासु तावत्यः श्रुतयो मारुताहताः ।
उच्चोच्चतरतां याताः प्रभवन्त्युत्तरोत्तरम् ॥ २३ ॥

एवं कण्ठे तथा शीर्षे श्रुतिद्वाविंशतिर्मता ।

इति श्रुतयः ।

श्रुतिभ्यः स्युः स्वराः षड्जर्षभगांधारमध्यमाः ॥ २४ ॥

पञ्चमो धैवतश्चाथ निषाद इति सप्त ते ।
तेषां संज्ञाः सरिगमपधनीत्यपरा मताः ॥ २५ ॥

श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः ।
स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते ॥ २६ ॥

सुव्यक्तमेव वीणायामस्यार्थस्य निदर्शनम् ।
तत्र तुर्यश्रुतौ षड्जः सप्तम्यामृषभो मतः ॥ २७ ॥

ततो नवम्यां गांधारस्त्रयोदश्यां तु मध्यमः ।
पञ्चमः सप्तदश्यां तु धैवतो विंशतिश्रुतौ ॥ २८ ॥

द्वाविंशे तु निषादः स्याच्छ्रुतिष्वित्थं स्वरोद्भवः ।
द्वाभ्यां निषादगांधारौ तिसृभ्यो धैवतर्षभौ ॥ २९ ॥

चतसृभ्यस्त्रयस्तु स्युः षड्जमध्यमपञ्चमाः ।
ननु श्रुतिश्चतुर्थ्यादिरस्त्वेवं स्वरकारणम् । ३० ॥

त्र्यादीनां तत्र पूर्वासां श्रुतीनां हेतुता कथम् ।
ब्रूमस्तुर्यतृतीयादिश्रुतिः पूर्वाभिकाङ्क्षया ॥ ३१ ॥

निर्धार्यतेऽतः श्रुतयः पूर्वा अप्यत्र हेतवः ।
एते षड्जादयः सप्त स्वराः शुद्धाः प्रकीर्तिताः ॥ ३२ ॥

विकृताश्चापि सप्तैवेत्येवं सर्वे चतुर्दश ।
ननु रत्नाकरे शार्ङ्गदेवेन विकृताः स्वराः ॥ ३३ ॥

द्वादशोक्ताः कथं ते तु सप्तैव कथितास्त्वया ।
सत्यं लक्षणतो भेदो द्वादशानामपीष्यते ॥ ३४ ॥

शुद्धेभ्यस्तत्र भेदस्तु सप्तानामेव लक्षितः ।
आधारश्रुतिसंत्यागाद्ध्वनिभेदप्रतीतितः ॥ ३५ ॥

पञ्चानां परिशिष्टानां स्वराणां विकृतात्मनाम् ।
पूर्वस्वरश्रुतिग्राहात्स्वपूर्वश्रुतिवर्जनात् ॥ ३६ ॥

अपि लक्षणतो भेदे पूर्वोक्तस्वरसंहतेः ।
आधारश्रुतिनिष्ठत्वाल्लक्ष्यभेदो न विद्यते ॥ ३७ ॥

कथं न भेद इति चेत्स लक्ष्यस्थो निरूप्यते ।
शुद्धषड्जाद्च्युतस्तु षड्जो नैव विभिद्यते ॥ ३८ ॥

अच्युतो मध्यमः शुद्धान्मध्यमान्न भिदां भजेत् ।
शुद्धर्षभाच्च विकृत ऋषभो न पृथग्भवेत् ॥ ३९ ॥

विकृतो धैवतः शुद्धाद्धैवतान्नातिरिच्यते ।
मध्यमश्रुत्युपादाने विकृतः पञ्चमस्तु यः ॥ ४० ॥

त्रिश्रुतेर्विकृतान्नैव पञ्चमाद्भेदमश्नुते ।
तस्माच्चतुर्दशस्वेवं पूर्वोक्तेष्वेव पञ्चकः ॥ ४१ ॥

अन्तर्भूतो यतस्तस्मान्न पृथक्कथितो मया ।
सप्तानां विकृतानां तु सोद्देशं लक्ष्म चक्ष्महे ॥ ४२ ॥

च्युतः षड्जश्च्युतो मध्यमश्च्युतः पञ्चमस्तथा ।
स्यात्साधारणगांधारोऽन्तरगांधार इत्यपि ॥ ४३ ॥

स्यात्कैशिकनिषादोऽथान्यः काकलिनिषादकः ।
हित्वा चतुर्थीं स्वाधारश्रुतिं षड्जो यदा श्रुतिम् ॥ ४४ ॥

तृतीयामाश्रयेदेष च्युतषड्जोऽभिधीयते ।
एवंलक्षणकावेव च्युतमध्यमपञ्चमौ ॥ ४५ ॥

शुद्धस्य मध्यमस्याथ गांधारः श्रुतिमाश्रितः ।
स साधारणगांधारोऽन्तरगांधार उच्यते ॥ ४६ ॥

यो मध्यमस्य शुद्धस्य श्रुतिद्वयमुपाश्रितः ।
प्रथमां शुद्धषड्जस्य निषादश्चेच्छ्रुतिं श्रितः ॥ ४७ ॥

स कैशिकनिषादाख्यः कथितो गीतवेदिभिः ।
निषादः शुद्धषड्जस्य क्रमते चेच्छ्रुतिद्वयम् ॥ ४८ ॥

स काकलीनिषादः स्यादेवं सप्तापि लक्षिताः ।
चतुर्दशस्वरेष्वेषु वक्ष्ये लक्ष्यानुसारतः ॥ ४९ ॥

नामान्तराणि केषांचिद्व्यवहारप्रसिद्धये ।
च्युतषड्जस्तु लोकेऽस्मिन्निषादत्वेन कीर्तितः ॥ ५० ॥

च्युतषड्जनिषादाभिधानं तस्य विधीयते ।
च्युतस्य मध्यमस्यापि गांधारव्यवहारतः ॥ ५१ ॥

च्युतमध्यमगांधारसंज्ञास्य क्रियते मया ।
च्युतपञ्चममाचष्टे लोको मध्यमसंज्ञया ॥ ५२ ॥

अस्माभिः कथ्यते सोऽतश्च्युतपञ्चममध्यमः ।
लक्ष्ये तु कुत्रचिच्छुद्धगांधारस्थानमाश्रयन् ॥ ५३ ॥

रिषभः कीर्त्यतेऽस्माभिः पञ्चश्रुत्यृषभाह्वयः ।
स साधारणगांधारस्थानस्थ ऋषभो यदि ॥ ५४ ॥

लक्ष्यानुसारतः प्रोक्तस्तदा षट्श्रुतिकर्षभः ।
एवं शुद्धनिषादस्य स्थाने धैवत आस्थितः ॥ ५५ ॥

लक्ष्यानुरोधाद्वदितः स पञ्चश्रुतिधैवतः ।
चेत्कैशिकनिषादस्य स्थाने तिष्ठति धैवतः ॥ ५६ ॥

क्वचित्स कथितोऽस्माभिस्तदा षट्श्रुतिधैवतः ।
अथानुवादः क्रियते क्रमादुक्तस्वरावलेः ॥ ५७ ॥

वक्ष्यमाणेऽग्रतो रागमेलने सुखबुद्धये ।
शुद्धाः सप्त स्वराः शुद्धपूर्वया तत्तदाख्यया ॥ ५८ ॥

विज्ञेयाः क्रमशः शुद्धषड्जः शुद्धर्षभस्तथा ।
शुद्धगांधार इति च शुद्धमध्यम इत्यपि ॥ ५९ ॥

शुद्धपञ्चम इत्येवं शुद्धधैवत इत्यपि ।
ततः शुद्धनिषादश्चेत्येवं शुद्धस्वराभिधाः ॥ ६० ॥

विकृताः सप्त कथ्यन्ते च्युतषड्जनिषादकः ।
च्युतमध्यमगांधारश्च्युतपञ्चममध्यमः ॥ ६१ ॥

ससाधारणगांधारः स्यात्कैशिकनिषादकः ।
स्यात्काकलिनिषादोऽथान्तरगांधार इत्यपि ॥ ६२ ॥

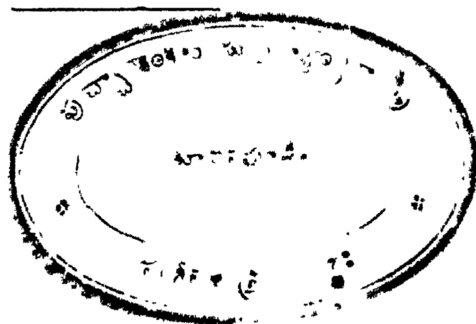
शुद्धगांधारके त्वस्य पञ्चश्रुत्यृषभाभिधा ।
साधारणेऽपि गांधारे षट्श्रुत्यृषभनाम च ॥ ६३ ॥

अन्यदस्ति क्वचिद्रागमेलने गानसंमितम् ।
शुद्धे निषादे नामान्यत्स्यात्पञ्चश्रुतिधैवतः ॥ ६४ ॥

स्यात्कैशिकनिषादेऽन्यन्नाम षट्श्रुतिधैवतः ।
चतुर्दश स्वरा ह्येते रागे रागे भवन्त्यमी ।
पर्यायेण स्वराः सप्त त्रिस्थाने नाधिकाः क्वचित् ॥ ६५ ॥

इति शुद्धविकृतस्वरास्तत्संज्ञाश्च ।

इति श्रीमदभिनवभरताचार्यवाग्गेयकारतोडरमल्लुतिम्मामात्य-
नन्दनरामामात्यनिर्मिते स्वरमेलकलानिधौ
स्वरप्रकरणं द्वितीयं संपूर्णम् ।



वीणाप्रकरणम् ॥ ३ ॥

स्वराणामथ वक्ष्यन्ते ये मेला रागहेतवः ।
अभिव्यक्तिः स्फुटा तेषां वीणायामेव दृश्यते ॥ १ ॥

तस्मान्निरूप्यते वीणा लक्ष्यलक्ष्मानुसारतः ।
दण्डः शंभुरुमा तन्त्री ककुभः कमलापतिः ॥ २ ॥

इन्दिरा पत्रिका ब्रह्मा तुम्बो नाभिः सरस्वती ।
दोरको वासुकिर्जीवा सुधांशुः सारिका रविः ॥ ३ ॥

सर्वदेवमयी तस्माद्वीणेयं सर्वमङ्गला ।
पुनीते विप्रहत्यादिपातकैः पतितं जनम् ॥ ४ ॥

दर्शनस्पर्शने चास्य भोगस्वर्गापवर्गदे ।
इति संगीतनिपुणैर्मुनिभिर्भरतादिभिः ॥ ५ ॥

वीणा प्रशंसिता तस्माच्छ्लाघनीयतमा मता ।
धर्मार्थकाममोक्षाणामियमेव हि साधनम् ॥ ६ ॥

गायतो ब्राह्मणो वीणागाथिनाविति च श्रुतिः ।
अश्वमेधप्रकरणे वीणोक्ता धर्मसाधनम् ॥ ७ ॥

वीणावादानुरक्तेभ्यो राजभ्यो वैणिका जनाः ।
लभन्ते काङ्क्षितानर्थांस्तस्माद्वीणार्थसाधनम् ॥ ८ ॥

कामयन्ते हि गायन्तं स्त्रिय इत्युदितं श्रुतौ ।
गानस्य कामहेतुत्वं गानोत्पत्तिस्तु वीणया ॥ ९ ॥

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं स गच्छति ॥ १० ॥

इत्येवं याज्ञवल्क्येन वीणा मोक्षाय शंसिता ।
सा च रुद्रप्रियत्वेन रुद्रवीणेति गीयते ॥ ११ ॥

इति वीणाप्रशंसा ।

✓ सा च वीणा त्रिभिर्भेदैर्युक्ता लक्ष्ये प्रवर्तते ।
तत्राद्या शुद्धमेलाख्या मध्यमेला द्वितीयका ॥ १२ ॥

✓ तृतीयाच्युतराजेन्द्रमेलवीणेति लक्षिता ।
तिस्रोऽपि चैता वीणास्तु प्रत्येकं द्विविधा मताः ॥ १३ ॥

✓ सर्वस्थानेषु निखिलैः स्वरैर्युक्ता तु या भवेत् ।
सा सर्वरागमेलाख्यवीणैका परिकीर्तिता ॥ १४ ॥

✓ एकैकरागसंबन्धिस्वरसंमेलनं यथा ।
मध्ये सारीष्वसावेकरागमेला द्वितीयका ॥ १५ ॥

✓ मध्यमेलाख्यवीणायां तृतीयो भेद इष्यते ।
त्यक्त्वा तिस्रः पूर्वतन्त्रीः षड्जयुक्ता चतुर्थिका ॥ १६ ॥

✓ तन्त्री त्रिस्थानसारीभिर्योजिता सैकतन्त्रिका ।
सा मध्यमेलान्तर्भावात्पृथग्लक्ष्ये न गृह्यते ॥ १७ ॥

✓ शुद्धमेला मध्यमेलाच्युतराजेन्द्रमेलका ।
एतासां तिसृणां लक्ष्म कथ्यते लक्ष्यमार्गतः ॥ १८ ॥

✓ तत्रादौ शुद्धमेलाख्यवीणालक्षणमुच्यते ।
निर्मितायां प्रवीणेन शिल्पिना लक्ष्यवेदिना ॥ १९ ॥

✓ वीणायामुपरिस्थाने चतस्रो लोहतन्त्रिकाः ।
बध्नीयात्पार्श्वतस्तिस्रोऽधस्ताद्दक्षिणभागतः ॥ २० ॥

✓ सप्तस्वेतासु तन्त्रीषु वक्ष्यामः स्वरयोजनम् ।
तत्रोपरिस्थितानां तु वामे चतसृणामपि ॥ २१ ॥

✓ आद्यायां स्थापयेत्षड्जमनुमन्द्राभिधानकम् ।
अनुमन्द्रं पञ्चमं तु द्वितीयायां निवेशयेत् ॥ २२ ॥

✓ तृतीयायां तन्त्रिकायां मन्द्रषड्जं प्रयोजयेत् ।
कल्पयेच्च स्वरं तन्त्र्यां चतुर्थ्यां मन्द्रमध्यमम् ॥ २३ ॥

✓ अधःस्थानां त्रितन्त्रीणां स्वरयोजनमुच्यते ।
प्रथमा मध्यषड्जेन समानश्रुतिरिष्यते ॥ २४ ॥

द्वितीया तन्त्रिका ज्ञेया मन्द्रपञ्चमसंमिता ।
तृतीया मन्द्रषड्जेन संमिता कथिता बुधैः ॥ २५ ॥

एतास्तिस्रोऽपि तन्त्र्यस्तु कथ्यन्ते श्रुतिसंज्ञकाः ।
अथ सारीसंनिवेशं वक्ष्ये वैणिकसंमतम् ॥ २६ ॥

आद्यानुमन्द्रषड्जाख्यतन्त्र्यां शुद्धर्षभो यथा ।
स्यात्तथा सारिका स्थाप्या प्रथमाथ द्वितीयका ॥ २७ ॥

तत्तन्त्र्यां शुद्धगांधारसिद्धयै स्थाप्या च सारिका ।
तृतीया सारिका स्थाप्या पूर्वतन्त्र्यां यथा स्फुटः ॥ २८ ॥

स्यात्साधारणगांधारः स्थाप्या सारी चतुर्थिका ।
च्युतमध्यमगांधारः पूर्वतन्त्र्यां यथा भवेत् ॥ २९ ॥

शुद्धमध्यमसिद्धयर्थं पञ्चमी सारिका ततः ।
निवेश्या पूर्वतन्त्र्यां च षष्ठी स्थाप्याथ सारिका ॥ ३० ॥

यथा व्यक्तस्तथा तन्त्र्यां च्युतपञ्चममध्यमः ।
अथापराभिस्तिसृभिस्तन्त्रीभिर्ये स्वराः क्रमात् ॥ ३१ ॥

एतासु षट्सु सारीषु जायन्ते तान्प्रचक्ष्महे ।
पञ्चमेनानुमन्द्रेण युक्ततन्त्र्या द्वितीयया ॥ ३२ ॥

शुद्धः स्याद्धैवतः शुद्धो निषादश्च ततः परम् ।
कैशिकाख्यनिषादोऽथ च्युतषड्जनिषादकः ॥ ३३ ॥

शुद्धषड्जस्ततः शुद्धरिषभः षट् स्वरा अमी ।
पूर्वक्षिप्तासु सारीषु षट्सु जाता यथाक्रमम् ॥ ३४ ॥

द्वितीययानया तन्त्र्या जातौ षड्जर्षभावुभौ ।
शुद्धौ मन्द्रौ प्रजायेते पुनस्तन्त्र्या तृतीयया ॥ ३५ ॥

तस्मात्प्रयोगे न ग्राह्यौ जातौ तन्त्र्या द्वितीयया ।
अनुमन्द्रस्वराः प्रोक्ता वक्ष्ये मन्द्रस्वरानथ ॥ ३६ ॥

तृतीयया मन्द्रषड्जतन्त्र्या स्युरनुमन्द्रवत् ।
पूर्वासु षट्सु सारीषु क्रमाच्छुद्धर्षभस्तथा ॥ ३७ ॥

शुद्धगांधारकः साधारणगांधारकस्तथा ।
च्युतमध्यमगांधारः शुद्धमध्यमसंज्ञकः ॥ ३८ ॥

अनन्तरः स्वरः प्रोक्तश्च्युतपञ्चममध्यमः ।
अयं शुद्धो मध्यमश्च च्युतपञ्चममध्यमः ॥ ३९ ॥

तृतीयतन्त्र्या जातोऽपि प्रयोगे नैव गृह्यते ।
जायेते तौ पुनस्तन्त्र्या चतुर्थ्यापि स्वरौ यतः ॥ ४० ॥

मन्द्रमध्यमतन्त्र्या तु चतुर्थ्यां स्युरमी स्वराः ।
पूर्वासु षट्सु सारीषु च्युतपञ्चममध्यमः ॥ ४१ ॥

शुद्धपञ्चमनामा च ह्युत्तरं शुद्धधैवतः ।
ततः शुद्धनिषादाख्यः कैशिक्याख्यनिषादकः ॥ ४२ ॥

च्युतषड्जनिषादाख्य एते मन्द्रस्वरा मताः ।
चतुस्तन्त्रीभिरेताभिः सारीषट्के पुरोदिते ॥ ४३ ॥

अनुमन्द्राश्च मन्द्राश्च सर्वे जाताः स्वराः क्रमात् ।

इति मेलप्रकारः ।

स्वयंभुवः स्वरा ह्येते न स्वबुद्ध्या प्रकल्पिताः ॥ ४४ ॥

तस्मात्प्रमाणयुक्तत्वं कर्तुं मार्गो निरूप्यते ।
श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ॥ ४५ ॥

मिथः संवादिनौ तौ तु स्वरौ सर्वत्र योजयेत् ।
एवं रत्नाकरप्रोक्तो मार्गोऽयं संप्रदर्शितः ॥ ४६ ॥

स्वरप्रमाणतां कर्तुं मार्गान्तरमथोच्यते ।
चतुर्थतन्त्र्या संभूतः शुद्धोऽयं मन्द्रपञ्चमः ॥ ४७ ॥

द्वितीयायां सारिकायां स्वयंभूरिति कथ्यते ।
तस्माद्द्वितीयसार्यां ये जाताः सर्वेऽपि ते स्वराः ॥ ४८ ॥

स्वयंभुवः प्रमाणस्थाः कर्तुं शक्या न चान्यथा ।
द्वितीयसार्यां जातस्य तन्त्र्या चापि द्वितीयया ॥ ४९ ॥

अनुमन्द्रस्य शुद्धस्य निषादस्य प्रमाणतः ।
चतुर्थसार्यां संजाते तन्त्र्या चापि तुरीयया ॥ ९० ॥

मन्द्रे शुद्धनिषादाख्ये सप्रमाणे कृते सति ।
चतुर्थसार्यां संजाताः स्वराः सर्वे स्वयंभुवः ॥ ९१ ॥

प्रामाणयुक्ताः केनापि न शक्याः कर्तुमन्यथा ।
तुरीयसार्यां तन्त्र्या तु संजातस्य द्वितीयया ॥ ९२ ॥

च्युतषड्जनिषादस्य चानुमन्द्रप्रमाणतः ।
षष्ठसार्यां तन्त्रिकया चतुर्थ्यां जनिते स्वरे ॥ ९३ ॥

च्युतषड्जनिषादाख्ये मन्द्रे मानयुते कृते ।
षष्ठसार्यां समुत्पन्नाः स्वराः सर्वे स्वयंभुवः ॥ ९४ ॥

प्रमाणयुक्ताः शक्यन्ते नान्यथा कर्तुमञ्जसा ।
पञ्चम्यां सारिकायां तु षड्जमध्यमसंभवात् ॥ ९५ ॥

तज्जानां प्रविभागाश्च ते सर्वे स्युः स्वयंभुवः ।
पञ्चम्यां सारिकायां तु तन्त्र्या जातस्य तुर्यया ॥ ९६ ॥

मन्द्रस्य कैशिकाख्यस्य निषादस्य प्रमाणतः ।
तृतीयायां सारिकायां जाते तन्त्र्या द्वितीयया ॥ ९७ ॥

अनुमन्द्रे कैशिकाख्ये निषादे मानसंयुते ।
कृते सति तदुद्भूताः स्वराः सर्वे स्वयंभुवः ॥ ९८ ॥

तृतीयायां सारिकायां संजातस्य तुरीयया ।
तन्त्र्या मन्द्रस्य शुद्धस्य धैवतस्य प्रमाणतः ॥ ९९ ॥

आद्यसार्यां समुद्भूते तन्त्र्या चापि द्वितीयया ।
अनुमन्द्राभिधे शुद्धे धैवते मानयोगिनि ॥ ६० ॥

कृते सति समुत्पन्नाः सर्वे प्रामाणिकाः स्वराः ।
अयं प्रकारः सारीषु पट्सूत्पन्नस्वरावलेः ॥ ६१ ॥

प्रमाणनिर्णयकृते रामामात्येन दर्शितः ।

इति स्वरप्रमाणकरणम् ।

एतत्स्वरप्रमाणेन मध्ये तारेऽनुतारके ॥ ६२ ॥
स्थाने स्थाप्याः सारिकाः स्युर्यथायोगं विचक्षणैः ।
मध्यादिस्थानसारीषु जातास्तन्त्र्या तुरीयया ॥ ६३ ॥
ग्राह्याः स्वराः प्रयोगेषु नान्यतन्त्रीत्रयोद्भवाः ।
ननु त्वया पुरा प्रोक्ताः स्वराः सर्वे चतुर्दश ॥ ६४ ॥
स्वराणां द्वादशानां तु सारीक्षेपः कृतोऽधुना ।
काकल्याख्यनिषादस्यान्तरगांधारकस्य च ॥ ६५ ॥
उत्पत्त्यर्थं कथं नोक्ते सारिके द्वे तदुच्यते ।
काकल्यन्तरयोर्व्यक्त्यै स्थापिते सारिके यदि ॥ ६६ ॥
तदा संकीर्णभावेन वादने नानुकूलता ।
तस्मान्नोक्ते पृथक्सार्यौ तदुत्पत्तिस्तु कथ्यते ॥ ६७ ॥
च्युतमध्यमगांधारसार्यामिव श्रुतिर्यथा ।
काकल्याः स्यात्तथोत्पत्तिरिति गानविदां मतम् ॥ ६८ ॥
काकल्यन्तरसंयुक्तो रागः स्यात्प्रस्तुतो यदा ।
तदा त्वेवंप्रकारेण तयोरुत्पत्तिरिष्यते ॥ ६९ ॥
च्युतमध्यमगांधारच्युतषड्जनिषादकौ ।
क्रमादन्तरकाकल्योः स्थाने प्रतिनिधी विदुः ॥ ७०॥
ध्वनेरल्पविशेषेण केचिल्लक्ष्यैकतत्पराः ।
एतदेवाभिसंधाय कथितं शार्ङ्गसूरिणा ॥ ७१ ॥
अल्पप्रयोगः सर्वत्र काकली चान्तरः स्वरः ।
लक्षितैवं शुद्धमेलवीणा लक्ष्यविदां मता ॥ ७२ ॥

इति शुद्धमेलवीणा ।

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अथोच्यते मध्यमेलवीणाया लक्षणं स्फुटम् ।
तत्रैव शुद्धमेलाख्यवीणायामुपरिस्थिता ॥ ७३ ॥

आद्यतन्त्र्यनुमन्द्राख्यपञ्चमेन युता यदि ।
द्वितीया मन्द्रषड्जेन तन्त्रिका संयुता यदि ॥ ७४ ॥

मन्द्रपञ्चमसंयुक्ता तृतीया तन्त्रिका यदि ।
तुरीया मध्यषड्जेन * तन्त्रिका चेत्समन्विता ॥ ७५ ॥

तदा भवेन्मध्यमेलवीणा पार्श्वे त्रितन्त्रिका ।
उपरिस्थिततन्त्रीभिः समानश्रुतिका यदि ॥ ७६ ॥

इति मध्यमेलवीणा ।

तदन्वच्युतभूपालमेलवीणा विविच्यते ।
शुद्धमेलाख्यवीणायां चतुर्थीतन्त्रिकोपरि ॥ ७७ ॥

मन्द्रपञ्चमसंयुक्ता शेषास्तन्त्र्यस्तु पूर्ववत् ।
अधिका पार्श्वतन्त्रीषु मध्यपञ्चमतन्त्रिका ॥
स्यादच्युतमहाराजमेलवीणा मयोदिता ॥ ७८ ॥

इत्यच्युतरायमेलवीणा ।

इति श्रीमदभिनवभरताचार्यवाग्गेयकारतोडरमल्लतिम्मामात्य-
नन्दनरामामात्यनिर्मिते स्वरमेलकलानिधौ
वीणाप्रकरणं तृतीयं संपूर्णम् ।

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* I venture to correct the original मन्द्रषड्जेन into मध्यषड्जेन, I believe it is either a slip of the pen or the (later) printer's devil, but surely not a mistake to be pounced upon even by a Venkatamakhi.

मेलप्रकरणम् ॥ ४ ॥

एवं प्रपञ्चितं लक्ष्म वीणानां तिसृणामपि ।
अनन्तरं प्रवक्ष्यामो रागमेलान्यथाक्रमम् ॥ १ ॥

देशभाषाप्रसिद्धेन रागनाम्ना विशेषितान् ।
तत्तद्रागप्रधानत्वान्मेलान्वक्ष्ये क्रमादिमान् ॥ २

लक्षणं वक्ष्यते पश्चादुद्देशः क्रियतेऽधुना ।
सर्वेषु रागमेलेषु मुखारीमेल आदिमः ॥ ३ ॥

ततो मालवगौलस्य मेलः श्रीराममेलकः ।
सारङ्गनाटमेलश्च मेलो हिन्दोलकस्य च ॥ ४

शुद्धरामक्रियामेलो देशाक्षीमेलकोऽपरः ॥
मेलः कन्नडगौलस्य शुद्धनाट्याश्च मेलकः ॥ ५

आहरीमेलकश्चैव नादरामक्रिया परः ।
मेलः शुद्धवराल्याश्च रीतिगौलस्य मेलकः ॥ ६

वसन्तभैरवीमेलो गीतज्ञैः संप्रकीर्तितः ।
केदारगौलमेलश्च हेजुज्जीमेलकस्ततः ॥ ७ ॥

मेलः सामवराल्याश्च रेवगुप्तेश्च मेलकः ।
सामन्तनाममेलश्च काम्भोजीमेलकस्ततः ॥ ८ ॥

मेला विंशतिरेवैते तेषां लक्षणमुच्यते ।

इति मेलानामुद्देशः ।

शुद्धसप्तस्वरैर्युक्तो मुखारीमेलको भवेत् ॥ ९ ॥

अस्मिन्मेले मुखारी च ग्रामरागाश्च केचन ।
संमतः शुद्ध इत्येष शार्ङ्गदेवविपश्चितः ॥ १० ॥

इति मुखारीमेलः ॥ १ ॥

शुद्धाः सरिमपाः शुद्धधैवतश्च ततः परम् ।
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥ ११ ॥

एतैः सप्तस्वरैर्युक्तः संमतो रागवेदिनाम् ।
मेलो मालवगौलस्य रामामात्येन लक्षितः ॥ १२ ॥

अस्मिन्मेले संभवन्ति ये रागास्तानथ ब्रुवे ।
रागो मालवगौलाख्यो ललिता बौलिका तथा ॥ १३ ॥

सौराष्ट्रो घूर्जरी मेचबौलो च फलमञ्जरी ।
गुण्डक्री सिन्धुरामक्री च्छायागोलः कुरञ्ज्यपि ॥ १४ ॥

रागः कन्नडबङ्गालस्तथा मङ्गलकैशिकः ।
रागो मल्हरीत्यादिरागाः केचिद्भवन्त्यतः ॥ १५ ॥

इति मालवगौलमेलः ॥ २ ॥

शुद्धषड्जोऽथ पञ्चश्रुत्यृषभश्च ततः परम् ।
स्यात्साधारणगांधारः शुद्धौ मध्यमपञ्चमौ ॥ १६ ॥

पञ्चश्रुतिर्धैवतश्च कैशिक्याख्यनिषादकः ।
एतैः सप्तस्वरैर्युक्तः श्रीरागस्य च मेलकः ॥ १७ ॥

अस्मिन्मेले संभवन्ति ये रागास्तानथ ब्रुवे ।
श्रीरागो भैरवी गौली धन्यासी शुद्धभैरवी ॥ १८ ॥

वेलावली मालवश्रीः शंकराभरणोऽपि च ।
आन्दोली देवगांधारी मध्यमादिस्तथापरः ॥ १९ ॥

एवमाद्याश्च कतिचिद्रागा मेलाद्भवन्त्यतः ।

इति श्रीरागमेलः ॥ ३ ॥

पञ्चश्रुत्यृषभः शुद्धषड्जमध्यमपञ्चमाः ॥ २० ॥

पञ्चश्रुतिर्धैवतश्च च्युतषड्जनिषादकः ।
च्युतमध्यमगांधार एतैः सप्तस्वरैर्युतः ॥ ११ ॥

सारङ्गनाटमेलोऽयं रामामात्येन लक्षितः ।
एतन्मेलकसंभूतान्रागान्वक्ष्यामि कांश्चन ॥ २२ ॥

सारङ्गनाटः सावेरी तथा सारङ्गभैरवी ।
नट्टनारायणी शुद्धवसन्तः पूर्वगौलकः ॥ २३ ॥

स्यात्कुन्तलवराली च भिन्नषड्जस्तथैव च ।
नारायणोत्येवमाद्याः केचिद्रागा भवन्त्यतः ॥ २४ ॥

इति सारङ्गनाटमेलः ॥ ४ ॥

श्रीरागमेले यल्लक्ष्म तत्स्याद्धिन्दोलमेलके ।
धैवतः शुद्ध एवात्र विशेषोऽयं प्रदर्शितः ॥ २५ ॥

कांश्चित्तदुद्भवान्रागान्वक्ष्ये लक्षणसंगतान् ॥
हिन्दोलो मार्गहिन्दोलस्तथा भूपाल इत्यमी ॥ २६ ॥

अन्ये च कतिचिद्रागाः संभवन्त्यत्र मेलके ।

इति हिन्दोलमेलः ॥ ५ ॥

शुद्धाः सरिपधाश्चैव च्युतपञ्चममध्यमः ॥ २७ ॥

च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ।
शुद्धरामक्रियामेलः स्यादेभिः सप्तभिः स्वरैः ॥ २८ ॥

अत्र मेले संभवन्ति ये रागास्तानथ ब्रुवे ।
शुद्धरामक्रिया पाडिरार्द्रदेशी च दीपकः ॥ २९ ॥

इत्याद्याः संभवन्त्यत्र मेले रागाश्च केचन ।

इति शुद्धरामक्रियामेलः ॥ ६ ॥

षट्श्रुत्यृषभकः शुद्धषड्जमध्यमपञ्चमाः ॥ ३० ॥

पञ्चश्रुतिर्धैवतश्च च्युतषड्जनिषादकः ।
च्युतमध्यमगांधारश्चेत्येतत्स्वरसंयुतः ॥ ३१ ॥

देशाक्षीमेलकः प्रोक्तो रामामात्येन धीमता ।
देशाक्षीप्रमुखा रागा भवन्त्यत्र क्वचित्क्वचित् ॥ ३२ ॥

इति देशाक्षीमेलः ॥ ७ ॥

देशाक्षीरागमेलस्य लक्षणं यदुदाहृतम् ।
मेले कन्नडगौलस्य तस्माद्भेदोऽस्ति कश्चन ॥ ३३ ॥

कैशिक्याख्यनिषादोऽत्र प्रयुक्तो लक्ष्यवेदिभिः ।
अस्मिंस्तु मेले संजातान्रागान्कतिचन ब्रुवे ॥ ३४ ॥

एकः कन्नडगौलाख्यस्तथा घण्टारवोऽपि च ।
शुद्धवङ्गालनामा च च्छायानाटस्ततः परः ॥ ३५ ॥

तथा तुरुष्कतोडी च नागध्वनिरतः परम् ।
देवक्रिया ह्येवमाद्या रागाः केचिद्भवन्त्यतः ॥ ३६ ॥

इति कन्नडगौलमेलः ॥ ८ ॥

शुद्धस्वरास्तु समपाः षट्श्रुत्यृषभधैवतौ ।
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥ ३७ ॥

स्वरैरमीभिः संयुक्तः शुद्धनाट्याश्च मेलकः ।
शुद्धनाटीप्रभृतयो रागा अत्र भवन्ति च ॥ ३८ ॥

इति शुद्धनाटीमेलः ॥ ९ ॥

शुद्धाः समपधाश्चैव पञ्चश्रुत्यृषभस्तथा ।
साधारणोऽपि गांधारश्च्युतषड्जनिषादकः ॥ ३९ ॥

स्वरैरमीभिः संयुक्त आहरीमेलको भवेत् ।
आहरीप्रमुखा रागा भवेयुरिह मेलके ॥ ४० ॥

इत्याहरीमेलः ॥ १० ॥

शुद्धाः समपधा रिश्च च्युतषड्जनिषादकः ।
साधारणोऽपि गांधारः स्वरैरेभिः समन्वितः ॥ ४१ ॥

नादरामक्रियामेलस्तस्मिन्रागाश्च केचन ।
नादरामक्रियामुख्याः संभवन्ति क्वचित्क्वचित् ॥ ४२ ॥

इति नादरामक्रियामेळः ॥ ११ ॥

च्युतषड्जनिषादश्च च्युतपञ्चममध्यमः ।
शुद्धर्षभस्तथा षड्जः शुद्धौ पञ्चमधैवतौ ॥ ४३ ॥

शुद्धगांधार इत्येतैरन्वितो यः स्वरैर्भवेत् ।
मेलः शुद्धवराल्याश्च तत्र शुद्धवरालिका ॥ ४४ ॥

अन्ये च संभविष्यन्ति रागा देशविभेदतः ।

इति शुद्धवरालीमेळः ॥ १२ ॥

शुद्धाः सरिगमाः पश्च पञ्चश्रुतिकधैवतः ॥ ४५ ॥

कैशिक्याख्यनिषादश्चेत्येतैर्युक्तः स्वरैस्तु यः ।
स रीतिगौलमेलः स्याद्रीतिगौलादयोऽत्र च ॥ ४६ ॥

रागाः केचिद्भवन्तीति संमतं गानवेदिनाम् ।

इति रीतिगौलमेळः ॥ १३ ॥

च्युतमध्यमगांधारः कैशिक्याख्यनिषादकः ॥ ४७ ॥

शुद्धाः सरिमपा धश्च स्वरैरेभिः समन्वितः ।
वसन्तभैरवीमेलस्तस्मिन्रागास्तु केचन ॥ ४८ ॥

वसन्तभैरवोसोमरागप्रभृतयो मताः ।

इति वसन्तभैरवीमेलः ॥ १४ ॥

शुद्धाश्च समपाः पञ्चश्रुतो चर्षभधैवतो ॥ ४९ ॥
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ।
केदारगौलमेलः स्यात्स्वरैरेभिः समन्वितः ॥ ५० ॥
तस्मिन्केदारगौलश्च स्यान्नारायणगौलकः ।
एवमाद्याः संभवन्ति मेले रागाश्च केचन ॥ ५१ ॥

इति केदारगौलमेलः ॥ १९ ॥

मेलाः पञ्चदश प्रोक्ताः काकल्यन्तरवर्जिताः ।
काकल्यन्तरसंयुक्तान्पञ्च मेलान्प्रचक्ष्महे ॥ ५२ ॥

शुद्धौ च षड्जरिषभौ शुद्धाश्च मपधास्तथा ।
गांधारोऽन्तरसंज्ञश्च काकल्याख्यनिषादकः ॥ ५३ ॥
एतावत्स्वरसंयुक्तो हेजुज्जीमेलको भवेत् ।
हेजुज्ज्याद्या भवन्त्यत्र ग्रामरागाश्च केचन ॥ ५४ ॥
गांधर्वीपञ्चमेलोऽयं शार्ङ्गदेवस्य संमतः ।

इति हेजुज्जीमेलः ॥ १ ॥

शुद्धाः सरिगमाश्चैव शुद्धौ पञ्चमधैवतौ ॥ ५५ ॥
निषादः काकली नामा चैभिर्युक्तः स्वरैस्तु यः ।
मेलः सामवराल्याः स्यात्तस्मिन्सामवरालिका ॥ ५६ ॥
तोण्डिपूर्ववराली च ग्रामरागाश्च केचन ।
इत्येष शार्ङ्गदेवस्य संमतो मार्गवेदिनः ॥ ५७ ॥

इति सामवरालीमेलः ॥ २ ॥

शुद्धाः सरिमपाः शुद्धो धनो गांधारकोऽन्तरः
एतैः सप्तस्वरैः रेवगुप्तिमेल उदाहृतः ॥ ५८ ॥

तस्मिन्रागे रेवगुप्तिः शुद्धरागाश्च केचन ॥
रत्नाकरे च मेलोत्थाः शार्ङ्गदेवेन लक्षिताः ॥ ५९ ॥

इति रेवगुप्तिमेलः ॥ ३ ॥

रिधौ षट्श्रुतिकौ चैव काकल्यन्तरकौ निगौ ।
शुद्धाः षड्जमपा एतैः स्वरैः संमिलितो यदा ॥ ६० ॥
तदा सामन्तमेलः स्यात्तत्र रागास्तदादयः ।

इति सामन्तमेलः ॥ ४ ॥

गनौ चान्तरकाकल्यौ रिधौ पञ्चश्रुती तथा ॥ ६१ ॥
शेषाः शुद्धास्तु समपा ह्येतैः काम्भोजिमेलकः ।
काम्भोजिप्रमुखा रागा मेलेऽस्मिन्संभवन्ति हि ॥ ६२ ॥

इति काम्भोजिमेलः ॥ ५ ॥

लक्षिता विंशतिर्मेला गात्रे स्युर्नियता अमी ।
पक्षद्वयं तु वीणायां वक्ष्यते लक्ष्यसंमतम् ॥ ६३ ॥
ग्राह्यावन्तरकाकल्यौ स्वररूपे पृथक्पृथक् ।
पक्षोऽयं प्रथमस्तत्र मेलाः स्युर्विंशतिर्ध्रुवम् ॥ ६४ ॥
अन्तरस्य च काकल्या ग्राह्यः प्रतिनिधिः क्रमात् ।
च्युतमध्यमगांधारश्च्युतषड्जनिषादकः ॥ ६५ ॥
अयं द्वितीयः पक्षोऽत्र मेलाः पञ्चदश स्मृताः ।
शेषाः पञ्चदशस्वेषु पञ्च लीनास्तदुच्यते ॥ ६६ ॥
वसन्तभैरवीमेले लीनो हेजुज्जिमेलकः ।
अथ सामवराल्याश्च मेलो यः प्रागुदीरितः ॥ ६७ ॥
अन्तर्भूतः स्फुटं शुद्धवरालीमेलके च सः ।
बौल्याश्च मेलके लीनो रेवगुप्तेस्तु मेलकः ॥ ६८ ॥

मेले कन्नडगौलस्य लीनः सामन्तमेलकः ।
सारङ्गनाटमेले च लीनः काम्भोजिमेलकः ॥ ६९ ॥
अत्र प्रतिनिधेः पक्षे मुखारीमेलपूर्वकाः ।
केदारगौलमेलान्ता मेलाः पञ्चदश स्थिताः ॥ ७० ॥

इति श्रीमदभिनवभरताचार्यवाग्गेयकारतोडरमल्लुतिम्मामात्य-
नन्दनरामामात्यनिर्मिते स्वरमेलकलानिधौ
मेलप्रकरणं चतुर्थं संपूर्णम् ।

रागप्रकरणम् ॥ ५ ॥

एतेषु रागा ये जाता उत्तमा मध्यमा अपि ।
अधमाश्चापि सकलाः कथ्यन्ते ते विवेकतः ॥ १ ॥

मुखारी शुद्धनाटी च रागो मालवगौलकः ।
ततः शुद्धवराली च घूर्जरी ललितस्तथा ॥ २ ॥

शुद्धरामक्रिया शुद्धवसन्तो भैरवी तथा ।
हिन्दोलरागः श्रीरागो रागः कन्नडगौलकः ॥ ३ ॥

सामन्तरागो देशाक्षी धन्यासी बौलिकेति च ।
आहरी चापि मल्हारी मालवश्रोस्ततः परम् ॥ ४ ॥

सारङ्गनाट इत्येते कथिताश्चोत्तमोत्तमाः ।
असंकीर्णतया लोके रागा विंशतिरेव च ॥ ५ ॥

गीतप्रबन्धकालापठाययोग्या भवन्ति हि ।
इत्युत्तमरागाः ।

केदारगौलः काम्भोजो बङ्गालः कन्नडाङ्कयः ॥ ६ ॥

वेलावलिर्मध्यमादिर्नारिणो रीतिगौलकः ।
नादरामक्रिया पाडिर्भूपाली रेवगुप्तिकः ॥ ७ ॥

गुण्डक्रिया हिजूजो च वसन्तादिश्च भैरवी ।
रागः सामवरालिश्चेत्येते पञ्चदशैव च ॥ ८ ॥

रागाः प्रबन्धखण्डार्हा मध्यमाश्चाल्पकास्तथा ।
इति मध्यमरागाः ।

सौराष्ट्रो मेचबौली च च्छायागौलः कुरञ्जिका ॥ ९ ॥

सिन्धुरामक्रिया गौडी देशी मङ्गलकौशिकः ।
पूर्वगौलः सोमराग आन्दोली फलमञ्जरी ॥ १० ॥

शंकराभरणं देवगांधारी दीपकस्तथा ।
नट्टनारायणी शुद्धभैरवो भिन्नषड्जकः ॥ ११ ॥

स्यात्कुन्तलवराली च रागः सारङ्गभैरवो ।
शुद्धबङ्गालको नागध्वनिर्घण्टारवस्तथा ॥ १२ ॥

मार्गहिन्दोलकश्छायानाटी देवक्रियापि च ।
नारायणी गौलरागस्ततस्तोडी वरालिका ॥ १३ ॥

तुरुष्कतोडीरागश्च रागः सावेरिका तथा ।
आर्द्रदेशीत्यादयश्च रागाः स्युरधमाः क्रमात् ॥ १४ ॥

इत्यधमरागाः ।

सर्वेष्वेतत्पुरोक्तेषु मध्यमेषूत्तमेषु च ।
अन्तर्भूताश्च संकीर्णाः पामरग्रामकाश्च ते ॥ १५ ॥

ठायालापप्रबन्धानामयोग्या बहुलाश्च ते ।
तस्मान्न ते परिग्राह्या रागाः संगीतकोविदैः ॥ १६ ॥

देशीरागाश्च सकलाः षड्जग्रामसमुद्भवाः ।
ग्रहांशन्यासमन्द्रादिषाडवौडुवपूर्णकाः ॥ १७ ॥

देशीत्वात्सर्वरागेषु भवन्ति न भवन्ति वा ।
तथापि लक्ष्यमाश्रित्य गानलक्ष्मानुसृत्य च ॥ १८ ॥

विंशत्युत्तमरागाणामसंकीर्णस्वरूपिणाम् ।
मध्यमानां तथा पञ्चदशानां च ततः परम् ॥ १९ ॥

अधमानां च केषांचिल्लक्षणं लक्ष्यतेऽधुना ।

संपूर्णस्वरसंयुक्तः षड्जन्यासग्रहांशकः ॥ २० ॥
यो गेयः पश्चिमे यामे नाटीरागः स उच्यते ।

इति नाटीरागः ॥ १ ॥

षड्जांशा सग्रहा षड्जन्यासा संपूर्णतां गता ॥ २१ ॥
सर्वयामेषु या गेया सा वरालीति कीर्तिता ।

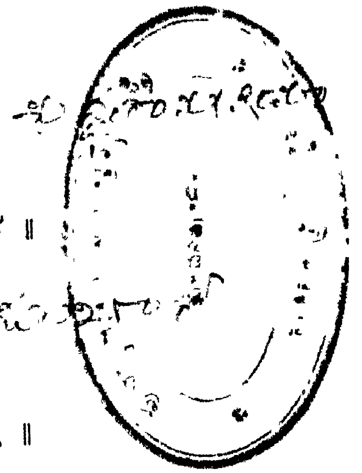
इति वरालीरागः ॥ २ ॥

सारङ्गनाटी संपूर्णा सन्यासा सग्रहापि च ॥ २२ ॥
षड्जांशा पश्चिमे यामे गेया सा कथिता बुधैः ।

इति सारङ्गनाटीरागः ॥ ३ ॥

शुद्धरामक्रियारागः संपूर्णः सग्रहोऽपि च ॥ २३ ॥
षड्जांशन्याससंयुक्तो गेयो मध्यंदिनात्परम् ।

इति शुद्धरामक्रियारागः ॥ ४ ॥



सग्रहा सांशिका षड्जन्यासा संपूर्णतायुता ॥ २४ ॥
मुखारो सर्वकालेऽपि गातुं योग्या प्रकीर्तिता ।

इति मुखारीरागः ॥ ५ ॥

संपूर्णो भैरवीरागः सन्यासः सांशको मतः ॥ २५ ॥
षड्जग्रहस्तथा गेयो यामेऽह्नः पश्चिमे च सः ।

इति भैरवीरागः ॥ ६ ॥

सन्यास आहरीरागः सांशः षड्जग्रहोऽपि च ॥ २६ ॥
संपूर्णश्चरमे यामे गातव्योऽसौ विचक्षणैः ।

इत्याहरीरागः ॥ ७ ॥

सामन्तरागः षड्जांशः षड्जन्यासश्च सग्रहः ॥ २७ ॥
दिनस्य चरमे यामे गेयः संपूर्णतायुतः ।

इति सामन्तरागः ॥ ८ ॥

निन्यासांशग्रहोपेतो रागः कन्नडगौलकः ॥ २८ ॥
संपूर्णोऽपि कदाचित्स्यादारोहे त्यक्तधैवतः ।
गेयोऽह्नः पश्चिमे याम उत्कलानामतिप्रियः ॥ २९ ॥

इति कन्नडगौलरागः ॥ ९ ॥

सन्यासांशग्रहः पूर्णो देशाक्षीराग उच्यते ।
आरोहे मनिवर्जोऽसौ पूर्वयामे च गीयते ॥ ३०

इति देशाक्षी ॥ १० ॥

इत्युत्तमसंपूर्णा दश ।

मध्यमांशग्रहन्यासा बौली पञ्चमवर्जिता ।
षाडवी सा च गातव्या दिवसस्यादिभागतः ॥ ३१ ॥

इति बौलीरागः ॥ १ ॥

रागः शुद्धवसन्ताख्यः सांशः स्यात्सग्रहस्तथा ।
पवर्जितः षाडवोऽपि ह्यवरोहे पसंयुतः ॥ ३२ ॥
एवं लक्ष्ये प्रसिद्धोऽसौ गेयो यामे तुरीयके ।

इति शुद्धवसन्तः ॥ २ ॥

रिवर्जितो मालवश्रीः सांशः स्यात्सग्रहोऽपि च ॥ ३३ ॥
गीयते सर्वयामेषु सर्वदा मङ्गलप्रदः ।

इति मालवश्रीः ॥ ३ ॥

पवर्जिता रिग्रहांशन्यासा षाडविका मता ॥ ३४ ॥
कदाचिदवरोहे सा पयुता घूर्जरी भवेत् ।
दिनस्य प्रथमे यामे गेया सा गानकोविदैः ॥ ३५ ॥

इति घूर्जरी ॥ ४ ॥

सग्रहांशन्यासयुक्ता ललिता पञ्चमोज्झिता ।
षाडवी प्रथमे यामे गेया सा शोभनप्रदा ॥ ३६ ॥

इति ललिता ॥ ५ ।

इत्युत्तमषाडवाः पञ्च

हिन्दोलको रिधत्यक्त औडुवः सग्रहांशकः ।
सन्यासः शुभदो गेयः स रागः सार्वकालिकः ॥ ३७ ॥

इति हिन्दोलः ॥ १ ॥

धैवतांशग्रहन्यासो रागो मल्हारिसंज्ञकः ।
औडुवो गनिवर्जोऽसौ प्रभाते गीयते बुधैः ॥ ३८ ॥

इति मल्हारी ॥ २ ॥

रागो धन्यासिसंज्ञो यो बहुशो रिधवर्जितः ।
गेयः प्रातरसौ तज्ज्ञैः सन्यासांशग्रहौडुवः ॥ ३९ ॥

इति धन्यासी ॥ ३ ॥

रागो मालवगौलश्च निन्यासांशग्रहो मतः ।
औडुवो रिपवर्जश्च कदाचिद्रिपसंयुतः ॥ ४० ॥
गेयः सायाह्नसमये रागाणामुत्तमोत्तमः ।

इति मालवगौलः ॥ ४ ॥

श्रीरागः सग्रहः सांशः सन्यासो गधवर्जितः ॥ ४१ ॥
औडुवोऽपि भवेद्रागः कदाचिद्गधसंयुतः ।
सायाह्ने गीयतामेष सर्वसंपत्प्रदायकः ॥ ४२ ॥

इति श्रीरागः ॥ ५ ॥

इत्युत्तमौडुवाः पञ्च ।

केदारगौलः संपूर्णो निन्यासो निग्रहोऽपि च ।
निषाद्रांशश्चतुर्थेऽह्नः प्रहरे गीयते बुधैः ॥ ४३ ॥

इति केदारगौलः ॥ १ ॥

नादरामक्रियारागः षड्जन्यासस्तु सग्रहः ।
षड्जांशकश्च संपूर्णो गेयो यामे तुरीयके ॥ ४४ ॥

इति नादरामक्रिया ॥ २ ॥

सन्यासा सग्रहा सांशा संपूर्णापि क्वचिद्भवेत् ।
आरोहे मनिवर्जासौ काम्भोजो सायमीरिता ॥ ४५ ॥

इति काम्भोजी ॥ ३ ॥

षड्जांशा सग्रहा षड्जन्यासा सामवरालिका ।
संपूर्णा सर्वदा गेया सामवेदसमुद्भवा ॥ ४६ ॥

इति सामवराली ॥ ४ ॥

रीतिगौलो निषादांशो निन्यासग्रह एव च ।
संपूर्णो गीयते सायं मुखारीमेलमाश्रितः ॥ ४७ ॥

इति रीतिगौलरागः ॥ ५ ॥

हेजुज्जीरागः संपूर्णो मन्यासो मग्रहांशकः ।
गेयोऽह्नः पश्चिमे यामे काकल्यन्तरभूषितः ॥ ४८ ॥

इति हेजुज्जीरागः ॥ ६ ॥

गांशो नारायणीरागो गांधारन्यासकग्रहः ।
संपूर्णः प्रातरुद्गेयोऽवरोहे रिच्युतः क्वचित् ॥ ४९ ॥

इति नारायणी ॥ ७ ॥

पूर्णो वेलावलीरागो धांशन्यासस्तु धग्रहः ।
क्वचिद्रिपाभ्यां न्यूनः स्यादवरोहे प्रभातजः ॥ ५० ॥

इति वेलावली ॥ ८ ॥

इति मध्यमरागेषु संपूर्णा अष्टौ ।

रागः कन्नडबङ्गालो गांधारग्रहगांशकः ।
गन्यास श्चर्षभन्यूनः प्रातर्गेयः स षाडवः ॥ ५१ ॥

इति कन्नडबङ्गालः ॥ १ ॥

पाडीरागस्तु सन्यासः सांशः षड्जग्रहः स्मृतः ।
तुरीययामे गेयोऽसौ गहीनः षाडवो मतः ॥ ९१ ॥

इति पाडीरागः ॥ २ ॥

वसन्तभैरवीरागः सन्यासः पञ्चमोज्झितः ।
सग्रहः षड्जकांशश्च प्रातर्गेयः स षाडवः ॥ ९३ ॥

इति वसन्तभैरवी ॥ ३ ॥

सांशो गुण्डक्रियारागः सग्रहन्यासषाडवः ।
धवर्जितः पूर्वयामे गेयो धैवतयुक् क्वचित् ॥ ९४ ॥

इति गुण्डक्रिया ॥ ४ ॥

इति मध्यमरागेषु षाडवाश्चत्वारः ।

मध्यमादिर्मग्रहांशो मन्यासो रिधवर्जितः ।
औडुवः पश्चिमे यामे दिनस्य परिगीयते ॥ ९५ ॥

इति मध्यमादिरागः ॥ १ ॥

भूपालरागः सन्यासः सांशः सग्रह एव च ।
मनिलोपादौडुवः स्यात्प्रातःकाले च गीयते ॥ ९६ ॥

इति भूपालः ॥ २ ॥

रिग्रहो रेवगुप्तिः स्याद्रिन्यासो मनिवर्जितः ।
औडुवश्चरमे यामे दिवसस्य स गीयते ॥ ९७ ॥

इति रेवगुप्तिः ॥ ३ ॥

इति मध्यमरागेष्वौडुवरागास्त्रयः ।

अथाधमानां रागाणां केषांचिल्लक्ष्म कथ्यते ।

सौराष्ट्ररागः संपूर्णः षड्जन्यासश्च सग्रहः ।
षड्जांशो गीयते सायंसमये गीतकोविदैः ॥ ९८ ॥

इति सौराष्ट्ररागः ॥ १ ॥

रागो नागध्वनिः पूर्णः षड्जांशः सग्रहोऽपि च ।
षड्जन्यासो गीयतेऽसौ सर्वदा गीतकोविदैः ॥ ५९ ॥

इति नागध्वनिः ॥ २ ॥

सन्यासः सग्रहश्चैव सांशः संपूर्ण एव च ।
सोमरागः सदा गेयो मन्द्रमध्यमभूषितः ॥ ६० ॥

इति सोमरागः ॥ ३ ॥

शंकराभरणो रागः संपूर्णः सांशकः स्मृतः ।
षड्जन्यासग्रहः सोऽयं सामन्तच्छाययाश्रितः ॥ ६१ ॥

इति शंकराभरणः ॥ ४ ॥

इत्यधमरागेषु संपूर्णाश्चत्वारः ।

घण्टारवो धैवतांशो धग्रहन्यास एव च ।
गलोपात्षाडवः प्रोक्तः सर्वकाले प्रगीयते ॥ ६२ ॥

इति घण्टारवः ॥ १ ॥

भिन्नषड्जाख्यरागोऽयं सग्रहः परिकीर्तितः ।
षड्जन्यासः षाडवोऽयं मलोपाद्गीयते सदा ॥ ७३ ॥

इति भिन्नषड्जः ॥ २ ॥

इत्यधमरागेषु षाडवौ द्वौ ।

सावेरिरागो धन्यासो धांशो धग्रह एव च ।
औडुवोगनिलोपेन प्रगे गेयो विचक्षणैः ॥ ६४ ॥

इति सावेरिरागः ॥ १ ॥

पञ्चमांशग्रहन्यास आन्दोलीराग ईरितः ।
निगलोपादौडुवोऽयं मध्यमादिवदुज्वलः ॥ ६५ ॥

इत्यान्दोली ॥ २ ॥

इत्यधमरागेष्वौडुवौ द्वौ ।

इत्यधमरागाः केचित् ।

एवंप्रकारेणोन्नेयाः शेषा रागा विचक्षणैः ।
अतिसंकीर्णभावेन नास्माभिर्लक्षिताः पृथक् ॥ ६६ ॥
गानोपयोगिनां तालप्रबन्धानां तु लक्षणम् ।
रत्नाकरे शार्ङ्गदेवसूरिणा कथितं स्फुटम् ॥
गांधर्वमखिलं चापि तत्रैव स्पष्टमीरितम् ।
तत एवावगन्तव्यं तस्मान्न कथितं मया ॥ ६७ ॥

शाके नेत्रधराधराब्धिधरणीगण्येऽथ साधारणे
वर्षे श्रावणमासि निर्मलतरे पक्षे दशम्यां तिथौ ।
रामामात्यविनिर्मितः स्वरततेर्निर्मथ्य रत्नाकरं
सोऽयं मेलकलानिधिर्मतिमतामाकल्पमाकल्पताम् ॥ ६८ ॥

इति श्रीमदभिनवभरताचार्यवाग्गेयकारतोडरमल्लुतिम्मामात्य-
नन्दनरामामात्यनिर्मिते स्वरमेलकलानिधौ
रागप्रकरणं पञ्चमं संपूर्णम् ।

समाप्तश्चायं ग्रन्थः ।

॥ श्रीरस्तु ॥

TRANSLATION

SVARAMÊLAKALÂNIDHI

CHAPTER I

PREFACE

Benediction

1. May Nârâyana protect us all—Nârâyana, whose unrivalled wealth consisted in Srî-râga, that is, in his love for Lakshmi; whose form is sublime and beautiful; who is surrounded by devoted experts in the matter of Svara, Sruti, Grâma, Style, and so forth; who is a lover of the Theatre; who delights in the eternal rhythm; who is himself Nâdabrahmam; and whose body is full of decorations.

Râma Râja's Pedigree

2. Formerly, the ancient Brahma, appeared from amidst the Lotus that emanated from the navel of Vishnu, just as the essence of music did from Sâma Vêda or the philosophy from Vêdânta Sâstra.

3–4. To this Brahma, was born Athri from whose eyes was, again, born the Moon, who was a friend of the Dêvas and by virtue of whose rays the waters of all the rivers are of help to the ocean (by flowing into it); and who forms one of the eyes of Vishnu in whose belly the earth exists, and also who showed it to the world that he (moon) invariably enables the irreproachable ocean, which is full of shining corals, to more and more swell and flow, by dint of the law of causation.

5. To this Moon, then, was born a son named Budha; to Budha was born Pururava; and to Pururava was born the virtuous Âyu. It was, again, to the dynasty of this Âyu that Yayâthi's father, Nahusha, as well as Bharata and others, belonged.

6. As an ornament to the family of those mentioned above, was born Sri Ranga Râja, who surpassed Kubera in point of wealth, who enjoyed the contented earth (that is, whose subjects led a contented life); and who, by dint of his good conduct, attained the status of Râjarshi.

7. Thimmâmbikâ was Sri Ranga Râja's wife; and she was the embodiment of all the good qualities of the virtuous

women—chaste, illustrious, modest, unjealous, clever, truthful, and happy.

8. To Sri Ranga Râja and his Queen Thimmâmbikâ was born, as a result of their penance, Râma Râja, the king of all kings.

Râma Râja's Father-in-law and his two Brothers

Krishna Râya gave his daughter in marriage to this Râma Râja and thereby enhanced the dignity of the parenthood of daughters.

9. Râma Râja had two royal brothers, the well-known Thimmarâja and Srî Vênkatâdri, just as Dharmaputra of unblemished conduct, had two of his noble brothers, Bhima and Arjuna of dreadful arms.

Râma Râja's Devotion and Prowess

10. Inasmuch as Râma Râja's arms were powerful enough to conquer even Âdisêsha, there was nothing marvellous in his ruling the earth. But the real wonder lay in the fact that his mind, atomic though, was able to bear the foremost God of the world, Lord Seshâchala.

11. With only a sword in hand, Râma Râja set out from Vidyâpura, accompanied by his two brothers; met at Guthigiri the helpless king, named Sadâsiva; defeated all the traitorous and inimical princes; placed the said Sadâsiva on the auspicious Carnatic Throne, as Vishnu had done Dhruva; and thereby became all the more famous.

12. And, having got the same energies as actuated Dadhîchi, Râdhêya (*Karna*), Sibi, Jimûthavâhana (*Indra*), and others into noble action and having thereby acquired wide fame, he (the king) grew, in this world, more and more strong.

13. With his two brothers never leaving his two sides, he—who was, as it were, an *avatâr* of Râma—shone in the earth, day and night, just as Mêru shone with its (never-leaving) Sun and Moon.

14. Having defeated in battle all the Persians and thrown, forcibly into the air, the raiments of their rotten fame, he adorned the Girls of Directions with the silken garment of his (own solid) fame.

Râma Râja's Palace and his Enjoyment therein

15. Having noted that the palace, called *Ratnakûta* and built under the guidance of the noble Râmâmâtya, beat, in point of beauty, even the palace of Indra; Râma Râja became lost in wonder and joy.

16. People declared this palace to be another Mêru; inasmuch as both of them had a variety of lustrous flamingos, were so strongly built as to last for ever, and were also provided with many an Indra-Sabha-like Hall and many a Play-Ground.

17. The splendour of the flags of the palace, which were moved by gentle breezes, looked—by coming in contact with the branches of the Mandâra trees—like a circular dance of the celestial nymphs wandering in the grove.

18. The unmarried girls, residing in that palace, proceeded to celebrate the marriage of their several pairs of dolls by placing their (the dolls') feet on the fringe of the stone-like disc of the full moon.

19. It was in this palace that Râma Râja, surrounded by experts and Sêsha-like musicians, spent his time with joy.

20–21–22. And he (the king) gave Ear-ornaments to Râmâmâtya, after having heard the Prabhandas composed by him and sung, in the assembly, by *Vainikas* accompanied by the accurate vocal music of his pupils——Prabhandas, technically known as Êla, Râgakadamba, Mâthrika, thirty-two Sudakas, the well-known Panchathâlêsvaras, Srîranga, Dvipada, Svarânka, Srîvilâsa, the thirty illuminating, elaborate, and very valuable Prabhandas, the sixteen interesting Dhruvas, the forty-six Sâlagasudas written in majestic style, Pancharatnas containing twenty Râgas, and other works, such as Gîta, Alankâra, and Âlâpana with letters sounded.

Venkatâdri's Request to Râma Râja

23. When, in the assembly, Râma Râja was enjoying the pleasure of (hearing, or making, or even helping to make) musical compositions; Sri Vênkatâdri, the lion of kings, availed himself of a favourable opportunity and addressed the king with all humility thus :—

24. 'The Science of Music has, both in theory and practice, degenerated into conflicting views. Let Râmamantri (Râmâmâtya) reconcile, by your word of command, all (the conflicting views) and write a (new) science.'

Râma Râja's Requisition to Râmâmâtya

25. Then, Râma Râja, King of Srîrangam, addressed Râmâmâtya, who was seated in the vicinity of the king and who had studied the secret of the art of Music, thus :—

26. 'In this world, some know only the theory of music, while others know only its practice ; as for the person who knows both of them, I have not come across anybody else than you.

27. 'Inasmuch as the learned Kallapadêsika, who was as famous in music as Dathila, is your grand-father, that traditional lore of music palpitates in your pulse.

28. 'In the science of music, conflicting views have indeed arisen. Bring to a focus all their salient features and write an interesting treatise on music, embodying therein its theory and practice.

29. 'Just as, in former times, Patanjali evolved, with his knowledge of Pânini's works, the science of words ; you had better standardise, and thereby facilitate, the study of Svaras, in conformity with the views of Bharata and others.'

Râma Râja's Encouragement to Râmâmâtya

30. Saying 'let this please your heart,' Râma Râja gave Râmâmâtya the camphor-smelling betels. While, Râmamantri received them and, having thereby agreed to comply with the king's command, contemplated (about the new book).

31. The king (meanwhile) granted to me a chief fort in the principality of Kôndavita and also made me the Overlord of an estate washed by the eastern sea.

32. On the strength of this royal grant, Râmâmâtya caused many *agrahârâs* to be built and thereby gave shelter to many a Brahmin, by whose blessings he obtained boundless popularity.

33. As though it were only a gemmed garland, he (the king) gave me, again, the Overlordship of the non-western (*i. e.* eastern) ocean, along with the town of Jêloorisimmâsana and thereby made me equal in rank to the king himself.

Râmâmâtya's Project, in gratitude, of Svaramêlakalânidhi

34. Inasmuch as the king graciously gave me magnificent presents from day to day, I—now made equal in rank to the king and able to please him—am a little anxious to return the good office of the king and also be of some service to the world at large.

35. Ere long, I shall write *Svaramêlakalânidhi*, dedicate it to the king and discharge my debt of deep gratitude to him.

36. Having thus resolved, I—Râmamantri, an able leader in the accomplishment of Sangithasâhithya—undertake to speak about it, that is, relate the contents thereof.

Contents

37–38. In this *Svaramêlakalânidhi*, written by Râmâmâtya, there are five chapters, namely, *Preface*, *Svara*, *Vina*, *Mêla*, and *Râga*.

39–40–41. After the chapter on *Preface*, the following are expounded by Râmamantri, in conformity with the theory and practice of music. In the second chapter on *Svara*:—The value of music, the difference between Gândharva and Gâna, Registers of voice, Srutis, Sudha-Vikritha svaras and their nomenclatures.

41–42–43. In the third chapter on *Vina*, a good exposition has been made of—the value of Vina, the method of tuning it, the standardization of Sudha-Vikritha svaras; and the three kinds of Vina, namely, *Sudha Mêla*, *Madhya Mêla*, and *Achyutharajêndra Mêla*.

44–45. In the fourth chapter on *Mêlas*, twenty Mêlas and the Mêla-derived Râgas are discussed. And their nomenclatures too are severally given. As an alternative, only fifteen Mêlas are recognized; but, in the main, there are twenty Mêlas.

46–47. In the fifth chapter, which is the chief one in this work, the three kinds of Râgas into *Superior*, *Middling* and *Inferior* are discussed; as also their special characteristics. These are the contents of the book.

CHAPTER II

SVARA

The Origin and Value of Music

1–6. Brahma got this music from Sâma Vêda. While the all-knowing Siva, Pârvati's Lord, is pleased with the Vocal Music; the eternal Krishna, the Lord of the Gôpis, is amenable to the music of the Flute. While, again, Brahma is fond of the Sâman Chant; Saraswathi is desirous of the Vina. Why should there be—indeed, need there be—any mention at all of the musical

tastes of the Yakshas, the Gandharvas, the Dêvas, the Râkshasas and the Human Beings? Further, children who are ignorant of the sensual enjoyment and crying in a cradle, become ecstatic, on drinking the milk of music. And again, beasts and their young ones, roaming in the forest with grass for their food, yearn for the hunter's music; and when they hear it, mark! they give up their lives for it. Even the venomous serpent is rejoiced with hearing music. Who, then, can adequately describe the peculiar virtues of the art of music?

Music and its two kinds

A group of Svaras capable of ravishing the ear constitutes music.

7–8–9. And it is said to be of two kinds—*Gândharva* and *Gâna*. That kind of music is called *Gândharva*, which has been, from time immemorial, practised by the Gandharvas and which surely leads to Môksha. Again, that kind of music is called 'Gâna', which is composed by *Vâggêyakâras* (that is, by those who are capable of composing as well as singing) in Dêsi Ragas and in conformity with the recognised rules and which is also pleasing to the people. The *Gândharva* Music is ever employed in conformity with the (inflexible) rules of the theory.

The Principle of Lakshya

10–11–12. But if the violation of those theoretical rules, inflexible though, do not lead to any absurdity; and if, again, the contravention of any of the rules of practice does not give pleasure, but jars, to the ear; then, the *practice* of music shall be preferred to its *theory*. Hence, the *Gâna* Music prevails in this world in conformity with the rules of practice. Indeed, its chief thing has been all along the principle of *Lakshya* and never the inflexible theoretical rules.

12 to 17. In his chapter on *Instruments*, Shârngasuri, who was well-versed in all the music-lore, argued that the practice of music was more important than its theory, thus:—' The learned men are of opinion that the chief thing of the whole (Dêsi) music is the *Lakshya* or practical side of it, that the practice of any science is more important than its theory and that, in case of any difference between the two, there seems to be no other way-out than readjusting the science with the art. Since the laws of

Graha, Amsa, Nyâsa, and so forth are within the scope of the musical science and since the arrangement of the other Svaras (such as Apanyâsa), stands on the principle of Lakshya, without however doing any kind of injustice to the science; Shârngadêv Suri determined, in all the Dêsi Ragas, the method of how to remove the differences between the theory and practice of music.' Inasmuch as the same Shârngadêv clearly stated the broad principles of the *Gâna* Music, I shall also follow suit, make the 'Principle of Lakshya' the chief thing in my book and proceed to describe its characteristics. Thus the whole music seems to fall into the two divisions spoken of.

Sound

18–19. The soul, desirous of speaking out its intention, excites the mind; and the mind operates on the vital heat of the body by setting the air in motion; and the air, remaining in the Brahmagranthi (?), rises up and produces 'Sound,' through the navel, the heart, the neck, the head, and the face.

Registers

20–21. The sound, thus defined, falls into five divisions—*very subtle*, *subtle*, *developed*, *undeveloped*, and *artificial*. But, for all practical purposes, there are only three kinds of sound, called Registers—'*Mandra*' in the chest, '*Madhya*' in the neck, and '*Thâra*,' in the head; each succeeding register being doubly louder than its preceding one.

Srutis

22–24. This sound (of each of the three registers) stands divided into twenty-two Srutis, all within the limits of audibility. And the Nâdis, connected in the chest with the higher Nâdi, are also twenty-two. Those Srutis, impinged by the air across those Nâdis, rise up progressively in pitch. So is the case with those of the neck as well as with those of the head. The Srutis are thus twenty-two in number.

Svaras

24–25. From the Srutis arose the seven Svaras—Shadja, Rishabha, Gândhâra, Madhyama, Panchama, Dhaivatha, and Nishâda. And their respective symbols are—*Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*.

26. That is called *Svara*, which is by itself pleasing to the ear and the mind; which permeates the Srutis; and which is tender and harmonic.

27. The significance of this statement is better explained in terms of the Vina.

Allocation of the seven Svaras

27–30. The Svaras arise from the Srutis in such a manner that Shadja takes the fourth Sruti of the Vina; Rishabha, the seventh; Gândhâra, the ninth; Madhyama, the thirteenth; Panchama, the seventeenth; Dhaivatha, the twentieth; and Nishâda, the twenty-second. Gândhâra and Nishâda take each two Srutis; Rishabha and Dhaivatha take each three Srutis; while, Shadja, Madhyama, and Panchama take each four Srutis.

An Objection

30–31. Be the above allocation, namely, of giving Shadja four Sruthis and so forth, what it may; how are the three Srutis preceding the fourth accounted for?

An Answer to the Objection

31–32. We shall answer: The fourth Sruti anticipates as a matter of fact all its preceding Srutis and means and includes them. Thus, it is settled that, as regards Srutis, every succeeding one anticipates all that precede it and means and includes them.

Sudha-Vikritha Svaras

32–33. These seven Svaras,[1] beginning with Shadja, are called *Sudha* Svaras. While, the *Vikritha* Svaras are also seven. In all, there are fourteen Svaras—Sudha and Vikritha.

A Second Objection

33–34. How is it that you have given only *seven* Vikritha Svaras, while Shârngadêv mentioned, in his *Ratnâkara*, so many as *twelve*?

An Answer to the Second Objection

34–38. It is true that, from the theoretical point of view, the number *twelve* may be desirable. But, in actual practice, there

[1] As indicated in verses 27 to 30.

are only seven Vikritha-Svaras, as being different from the seven Sudha-Svaras. If the basic notes are left out, there does arise a difference in sound, as regards the remaining five Vikritha-Svaras. But if they (the basic notes) are retained, the said difference disappears in practice, though not in theory, by the process of taking the preceding—but not the next preceding—Srutis. I shall tell you how.

How the 12 Vikritha Svaras became 7

38–42. Achyutha Shadja does not differ from Sudha Shadja; nor does Achyutha Madhyama differ from Sudha Madhyama. Vikritha Rishabha does not differ from Sudha Rishabha; nor does Vikritha Dhaivatha differ from Sudha Dhaivatha. Vikritha Panchama, which is taken from Madhyamasruti, does not surely differ from the three-Srutied Vikritha Panchama. Hence, under the category of the above-mentioned fourteen (Sudha-Vikritha) Svaras, no separate mention was made by me of these five Svaras, inasmuch as they had effected a merger.

Seven Vikritha Svaras

42–44. We shall enunciate the seven Vikritha-Svaras by mentioning their names and also state their characteristics. The names are—

(1) Chyutha Shadja
(2) Chyutha Madhyama
(3) Chyutha Panchama
(4) Sâdhârana Gândhâra
(5) Anthara Gândhâra
(6) Kaisiki Nishâda
and (7) Kâkali Nishâda

Their Characteristics

44–49. 'Chyutha Shadja' is the name given to that Shadja which gives up its own fourth Sruti and takes the third one. The same rule equally applies to 'Chyutha Madhyama' and 'Chyutha Panchama'. When Sudha Madhyama takes the first Gândhâra Sruti, it is called 'Sâdhârana Gândhâra'; but when the same Sudha Madhyama takes the second Gândhâra Sruti, it goes by the name of 'Anthara Gândhâra.' When, again, Sudha

Shadja takes the first Nishâda Sruti, it is called by expert musicians 'Kaisiki Nishâda'; but when it takes the second Nishâda Sruti, it goes by the name of 'Kâkali Nishâda'. Thus, the seven (Vikritha Svaras) have been described.

Another Nomenclature

49–57. In fulfilment of a usage, I shall now mention a few different nomenclatures to some of these fourteen Svaras obtaining elsewhere. On account of its identity with Nishâda, Chyutha Shadja is also called *Chyutha Shadja Nishâda.* On account of its identity with Gândhâra, Chyutha Madhyama is also called by me *Chyutha Madhyama Gândhâra.* On account of its identity with Madhyama, Chyutha Panchama is also called by me *Chyutha Panchama Madhyama.* Inasmuch as Rishabha is, in practice, known to identify itself with Sudha Gândhâra; the latter (Sudha Gândhâra) is called by me *Panchasruti Rishabha.* When, however, Rishabha identifies itself with Sâdhârana Gândhâra; that Sâdhârana Gândhâra is, in practice, also called *Shatsruti Rishabha.* Likewise, when Dhaivatha identifies itself with Sudha Nishâda, that *Sudha Nishâda* is called *Panchasruti Dhaivatha*; but when it identifies itself with Kaisiki Nishâda, that *Kaisiki Nishâda* is called *Shatsruti Dhaivatha.*

Recapitulation

57–65. For the better understanding of the chapters on Râga and Mêla, that are going to be related, the above-mentioned Svaras are herein duly recapitulated. The seven Sudha Svaras are to be known, in order, thus :—Sudha Shadja, Sudha Rishabha, Sudha Gândhâra, Sudha Madhyama, Sudha Panchama, Sudha Dhaivatha, and Sudha Nishâda. The seven Vikritha Svaras are declared to be :—Chyutha Shadja Nishâda, Chyutha Madhyama Gândhâra, Chyutha Panchama Madhyama, Sâdhârana Gândhâra, Anthara Gândhâra, Kaisiki Nishâda and Kâkali Nishâda. Sudha Gandhara is known as Panchasruti Rishabha, while Sâdhârana Gândhâra is known as Shatsruti Rishabha. In some places, another view obtains in regard to the association of Râgas according to the Gâna Music. Sudha Nishâda is known as Panchasruti Dhaivatha, while Kaisiki Nishâda is known as Shatsruti Dhaivatha. These fourteen Svaras occur in every Râga; while, now and then, the seven Svaras have, in some places, more than three registers.



CHAPTER III

VINA

1–2. The Svaras having been explained, an account of how the Mêlas and Râgas are formed, is given. Since that account can be clearly expounded only with the help of the Vina, I shall now describe the Vina in conformity with the theory and practice of music.

Its Construction and Importance

2–4. *Danda* (or the Cross-Bar of the Vina) is Sambu; *Thanthri* (or the Wire) is Uma; *Kakubha* (or the Piece of Wood at its end) is Kamalâpati; *Pathrika* (or the Metallic piece for the wires to run over) is Lakshmi; *Thumba* (or the Gourd attached to the Cross-Bar) is Brahma; and Nâbhi (or the Round piece of metal which connects the gourd with the cross-bar) is Saraswathi. *Dôraka* (or the strings used for fastening the wires) is Vâsuki; *Jiva* (or Bits of cotton or woollen or even silken threads used for refining the sound) is the Moon; and *Sârikas* (or the Metallic frets placed over the cross-bar) form the Sun. Hence, Vina is the embodiment of all the gods and is therefore very auspicious.

4–6. It is capable of purifying the wicked persons that committed the sin of murdering the Brahmins and is also capable of giving, at mere touch or sight, Svarga and Apavarga (that is, temporary enjoyment and eternal bliss). Since, thus, the expert musicians and Munis, like Bharata and others, praised the Vina, I am also of opinion that the Vina is really praiseworthy.

6–11. This (Vina) is verily a means of procuring (the four Objects of Life, namely), Dharma, Artha, Kâma and Môksha. It procures *Dharma* (or Righteousness), inasmuch as it is laid down in the Vêdas that, in connection with the Horse-Sacrifice, 'two Brahmins should play on the Vina (in concert with a third Brahmin singing)'. It procures *Artha* (or Wealth), inasmuch as the Vainikas obtain their expected money from the kings who are enamoured of the Vina. The Vêdas declare that 'women love the musicians'; and hence the Vina procures *Kâma*. Yâgnavâlkya praised the Vina thus: 'Whoever knows the secrets of Vina-play, whoever is an adept in the matter of Srutis and Jâthis, and whoever is well-versed in Thâla easily does he get into the way of *Môksha*.'

The Name of the Vina and its Kinds

11–17. That Vina is called RUDRA VINA; for Rudra (Siva) is fond of it. It is, in practice, found to be of three kinds, namely, (1) Sudha Mêla Vina, (2) Madhya Mêla Vina and (3) Achyutharâjêndra Mêla Vina. Each of these three kinds falls into two varieties, namely, (i) Sarvarâga Mêla Vina and (ii) Êka-râga Mêla Vina. That Vina is called *Sarvarâga Mêla Vina*, the frets of which are fixed and, yet, made to produce all the Râgas in all the registers. While, it is called *Êkarâga Mêla Vina*, the frets of which are moved or changed, every time a Raga is changed. A third variety in Madhya Mêla Vina is suggested thus:—'Leave the first three wires of the Madhya Mêla Vina and take up the fourth wire of Shadja; and, on this fourth wire, make use of all the frets in all the three registers.' Since this (suggested) variety is already comprised or implied in Madhya Mêla Vina, no separate mention of it has been made.

The Characteristics of the various kinds of Rudra Vina
(a) Sudha Mêla Vina

18–20. The characteristics of these three kinds of the Vina, namely, Sudha Mêla, Madhya Mêla, and Achyutharâjêndra Mêla, are (now) described from the standpoint of practice. First, the characteristics of Sudha Mêla Vina are dealt with. Let four metallic wires be fastened on the upper part of the Vina, constructed by a clever mechanic who knows his business well. Below, but near (the four wires) and on the right-hand side, let three wires be fastened.

21–23. The arrangement of the Svaras (speaking) on these seven wires is (now) told. Of the four upper wires, the first—on the left-hand side—may be named *Anumandra Shadja*; the second, *Anumandra Panchama*; the third, *Mandra Shadja*; and the fourth, *Mandra Madhyama*.

24–26. The arrangement of the Svaras (speaking) on the three lower wires is (then) told. The first (of the three lower wires) is of the same Sruti as *Madhya Shadja* (that is, produces Madhya Shadja); the second, *Mandra Panchama*; and the third, *Mandra Shadja*. These three side-wires are called 'Srutis.'

26–31. Then, the arrangement of the Frets is described in conformity with the views of the Vainikas. On the first Anumandra *Sa*-wire, should be placed frets Nos. 1, 2, 3, 4, 5, 6,

so that they may produce respectively the following Svaras:—Sudha *Ri*, Sudha *Ga*, Sâdhârana *Ga*, Chyuthamadhyama *Ga*, Sudha *Ma*, and Chyuthapanchama *Ma*.

31–34. We shall consider what Svaras these six frets produce on the other three (upper) wires. On the second wire, called Anumandra Panchama, the same six frets produce respectively the following Svaras:—Sudha *Dha*, Sudha *Ni*, Kaisiki *Ni*, Chyuthashadja *Ni*, Sudha *Sa*, and Sudha *Ri*.

35–36. The two Svaras, namely, Sudha *Sa* and Sudha *Ri* produced on the second wire, occur again on the third wire, in Mandra, and are therefore of no use on the second wire. The Anumandra Svaras have been described; now, I shall deal with the Mandra Svaras.

37–39. The Svaras, which the same six frets produce on the third Mandra *Sa*-wire, are, as in the case of Anumandra Sa wire, as follows:—Sudha *Ri*, Sudha *Ga*, Sâdhârana *Ga*, Chyuthamadhyama *Ga*, Sudha *Ma*, and Chyuthapanchama *Ma*.

39–40. Since Sudha *Ma* and Chyuthapanchama *Ma* occur, again, on the fourth wire, they are of no use on the third wire.

41–43. The Svaras, which the same six frets produce on the fourth Mandra *Ma*-wire, are:—Chyuthapanchama *Ma*, Sudha *Pa*, Sudha *Dha*, Sudha *Ni*, Kaisiki Ni, and Chyuthashadja Ni. These are considered to be *Mandra-Svaras*.

43–44. In this manner, all the Anumandra-and-Mandra-Svaras are duly produced by the said six frets on the said four wires.

Svayambhus

44–62. The following Svaras are *Svayambhus*, that is, those of natural creation and not of man's making. The method of determining their values is now explained. It is agreed on all hands that the two Svaras between which there is an interval of twelve or eight Sruthis are *Samvâdis* to each other. This point has been well explained in *Ratnâkara*. Another method of determining the values of Svayambhus is as follows:—The Mandra Sudha *Pa*, produced on the fourth wire by the second fret, is called Svayambhu. Hence all the Svaras produced (on all the four wires) by the second fret are Svayambhus and cannot be otherwise. Inasmuch as the Anumandra Sudha *Ni*, produced on the second wire by the second fret, is of the same value as the Mandra Sudha

Ni, produced on the fourth wire by the fourth fret; all the Svaras, produced (on all the four wires) by the fourth fret are determined to be Svayambhus; and they cannot be otherwise. Inasmuch, again, as the Anumandra Chyuthashadja *Ni*, produced on the second wire by the fourth fret, is of the same value as the Mandra Chyuthashadja *Ni*, produced on the fourth wire by the sixth fret; all the Svaras produced (on all the four wires) by the sixth fret are determined to be Svayambhus; and they cannot truly be otherwise. The Sa-Ma Svaras, produced (on the first three wires) by the fifth fret, are all Svayambhus. Inasmuch, again, as the Mandra Kaisiki *Ni*, produced on the fourth wire by the fifth fret, is of the same value as the Anumandra Kaisiki *Ni*, produced on the second wire by the third fret; all the Svaras, produced (on all the wires) by the third fret are Svayambhus. Inasmuch, further again, as the Mandra Sudha *Dha*, produced on the fourth wire by the third fret, is of the same value as the Anumandra Sudha *Dha*, produced on the second wire by the first fret; all the Svaras have been shewn to be of definitely determined values. In this manner Râmâmâtya determined the values of all the Svaras produced on all the four wires by all the six frets.

62–64. In the same manner, suitable frets were fixed by learned men in the other registers also, such as, Madhyathâra and Anuthâra. The Svaras, produced on the frets of the Madhya Register and above are agreeable and therefore accepted in practice, only if they are produced on the fourth wire but not on the other three wires.

64–72. While all the hitherto-discussed Svaras have been fourteen in number, the theory of twelve Svaras will now be explained, without any confusion. First, the question as to why a couple of frets was not fixed to produce Kâkali *Ni* and Anthara *Ga* may be taken up. If two frets were fixed to produce Kâkali *Ni* and Anthara *Ga*, the resulting sound is a disagreeable beat; and hence the absence of the two frets to produce those two Svaras. How then can they be otherwise produced? The learned musicians are of opinion that Kâkali *Ni* can be produced, in a way, even by the Chyutha Madhyama *Ga*-fret. In fact, all the Râgas, in which Kâkali *Ni* and Anthara *Ga* play any part, may likewise be sung. Some practical musicians consider Chyuthamadhyama *Ga* and Chyuthashadja *Ni* as the representatives respectively of Anthara *Ga* and Kâkali *Ni*, on account of the very

small difference in sound between them. Thus has Shârngadêv expressed himself agreeably that Kâkali *Ni* and Anthara *Ga* are of occasional use. This is the view of the practical musicians regarding the characteristics of Sudha Mêla Vina.

(b) Madhyamêla Vina

73–76. The characteristics of Madhyamêla Vina are herein clearly given. If the first wire of the Sudha Mêla Vina produces Anumandra *Pa*; the second wire, Mandra *Sa*; the third wire, Mandra *Pa*; and the fourth wire, Madhya *Sa*; then, Madhya-Mêla-Vina is the result. As for the three side-wires, their arrangement should be such as to produce the same sound as the upper-wires.

(c) Achyutharâja Mêla Vina

77–78. Then, the Achyutha Bhûpâla Mêla Vina is described. If the fourth upper wire of the Sudha Mêla Vina produces Mandra *Pa* and the other three upper wires produce the same Svaras, as in the case of Sudha Mela Vina; then, Achyuthamahârâja Mêla Vina is declared by me to be the result. As for the side-wires, an additional Madhya *Pa*-wire should be tacked on.

CHAPTER IV

MÊLA

1–2. Having thus explained the characteristics of the three kinds of the *Vina*, I shall duly proceed to speak about the *Mêlas*, which cause their respective *Râgas* to be formed and which are distinguished by Râga-names, coined after the fashion of the languages prevailing in various provinces.

The Name of the first Mêla

3. I shall first specify the names of the Mêlas and then explain their characteristics. Of all the Mêlas, MUKHÂRI is the first.

The Names of other Mêlas

4–9. Other Mêlas are as follows:—Mâlavagowla, Srirâga, Sâranganâta, Hindôla, Sudharâmakriya, Desâkshi, Kannadagowla, Sudhanâti, Âhari, Nâdarâmakriya, Sudhavarâli, Rithigowla, Vasanthabhairavi, Kedaragowla, Hêjujji, Sâmavarâli, Rêvagupthi, Sâmantha, and Kâmbhoji. Thus, there are twenty Mêlas.

The Characteristics of the twenty Mêlas

9–10. And their characteristics are explained thus :—

(1) *Mukhâri*

The Mêla of 'Mukhâri' consists of seven *Sudha* svaras. According to the learned Shârngadêv, Mukhâri and a few Grâma-Râgas are deemed to be Sudha.

(2) *Mâlavagowla*

11–12. Râmâmatya characterises, with the approval of those that are well-versed in Râga (-Lakshana), the Mêla of 'Mâlavagowla' as consisting of these seven svaras, namely, Sudha *Sa*, Sudha *Ri*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, Chyuthamadhyama *Ga*, and Chyuthashadja *Ni*.

13–15. Then do I enumerate some of the Râgas derived from this Mêla (of Mâlavagowla); and they are :—Mâlavagowla, Lalitha, Bowli, Sourashtra, Gurjari, Mechabowli, Palamanjari, Guṅdakri, Sinduramakri, Châyâgowla, Kuranji, Kannadabangâla, Mangalakaisika, and Malhari.

(3) *Srirâga*

16–17. The Mêla of 'Srirâga' consists of these seven svaras, namely, Sudha *Sa*, Panchasruti *Ri*, Sâdhârana *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Kaisiki '*Ni*'.

18–20. Then do I enumerate some of the Râgas derived from this Mêla (of Srirâga) ; and they are :—Srirâga, Bhairavi, Gowli, Danyâsi, Sudhabhairavi, Vêlâvali, Mâlavasri, Sankarâbharana, Ândôli, Dêvagândhâri, and Madhyamâdi. These and a few others also are derived from this Mêla.

(4) *Sâranganâta*

20–22. Râmâmâtya characterises the Mêla of 'Sâranganâta' as consisting of these seven svaras, namely, Sudha *Sa*, Panchasruti *Ri*, Chyuthamadhyama *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Chyuthashadja *Ni*.

22–24. Then do I enumerate some of the Râgas derived from this Mêla (of Sâranganâta) ; and they are :—Sâranganâta, Sâvêri, Sârangabhairavi, Natanârâyani, Sudhavasantha, Poorvagowla, Kunthalavarâli, Bhinnashadja, and Nârâyani. These and a few others also are derived from this Mêla.

(5) *Hindôla*

25. The characteristics of Srirâga are equally applicable to this Mêla of 'Hindôla'; and the only exception is (that instead of Panchasruti *Dha* of the former) Sudha *Dha* is used (in the latter).

26–27. I now enumerate some of the Râgas derived from this Mêla (of Hindôla); and they are:—Hindôla, Mârgahindôla, and Bhûpâla and also a few others.

(6) *Sudharâmakriya*

27–28. The Mêla of 'Sudharâmakriya' consists of these seven svaras, namely, Sudha *Sa*, Sudha *Ri*, Chyuthamadhyama *Ga*, Chyuthapanchama *Ma*, Sudha *Pa*, Sudha *Dha* and Chyuthashadja *Ni*.

29–30. Then do I enumerate some of the Râgas derived from this Mêla (of Sudharâmakriya); and they are:—Sudharâmakriya, Pâdi, Ârdradêsi, and Dîpaka, and also a few others.

(7) *Dêsâkshi*

30–32. The learned Râmâmâtya characterises the Mêla of 'Dêsâkshi' as consisting of these seven svaras, namely, Sudha *Sa*, Shadsruthi *Ri*, Chyuthamadhyama *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Chyuthashadja *Ni*. Dêsâkshi and other Râgas are, here and there, the derivatives of this Mêla (of Dêsâkshi).

(8) *Kannadagowla*

33–34. As between the characteristics of Dêsâkshi and Kannadagowla, there is one point of difference, namely, the latter (Kannadagowla) has Kaisiki *Ni*, as practised by the experts (instead of Chyuthashadja *Ni* of Dêsâkshi).

34–36. I now enumerate some of the Râgas, derived from this Mêla (of Kannadagowla); and they are:—Kannadagowla, Ghantârava, Sudhabangâla, Châyânâta, Thurushkathôdi, Nâgadhvani, and Dêvakriya and a few others.

(9) *Sudhanâti*

37–38. The Mêla of 'Sudhanâti' consists of these svaras, namely, Sudha *Sa*, Shadsruti *Ri*, Chyuthamadhyama *Ga*, Sudha *Ma*, Sudha *Pa*, Shadsruti *Dha*, and Chyuthashadja *Ni*. Sudhanâti and other Râgas are the derivatives of this Mêla (of Sudhanâti).

(10) *Âhari*

39–40. The Mêla of 'Ahari' consists of these svaras, namely, Sudha *Sa*, Panchasruti *Ri*, Sâdhârana *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Chyuthashadja *Ni*. Âhari and other Râgas are the derivatives of this Mêla (of Âhari).

(11) *Nâdarâmakriya*

41–42. The Mêla of 'Nâdarâmakriya' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Sâdhârana *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Chyuthashadja *Ni*. Nâdarâmakriya and other Râgas are the derivatives, here and there, of this Mêla (of Nâdarâmakriya).

(12) *Sudhavarâli*

43–45. The Mêla of 'Sudhavarâli' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Sudha *Ga*, Chyuthapanchama *Ma*, Sudha *Pa*, Sudha *Dha*, and Chyuthashadja *Ni*. Sudhavarâli and other Râgas are, in different provinces, the derivatives of this Mêla (of Sudhavarâli).

(13) *Rithigowla*

45–47. The Mêla of 'Rithigowla' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Sudha *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Kaisiki *Ni*. Rithigowla and other Râgas are, according to the views of the musicians, the derivatives of this Mêla (of Rithigowla).

(14) *Vasanthabhairavi*

47–49. The Mêla of 'Vasanthabhairavi' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Chyuthamadhyama *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Kaisiki *Ni*. A few Râgas, such as Vasanthabhairavi and Sôma, are deemed to be the derivatives of this Mêla (of Vasanthabhairavi).

(15) *Kêdâragowla*

49–51. The Mêla of 'Kêdâragowla' consists of these svaras, namely, Sudha *Sa*, Panchasruti *Ri*, Chyuthamadhyama *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Chyuthashadja *Ni*. Kêdâragowla, Nârâyanagowla and a few other Râgas are the derivatives of this Mêla (of Kêdâragowla).

Nota Bene

52. Having discussed the (above-mentioned) fifteen Mêlas, wherefrom Anthara *Ga* and Kâkali *Ni* were excluded; we shall (now proceed to) deal with the (following) five Mêlas wherein Anthara *Ga* and Kâkali *Ni* will be included.

(16) *Hêjujji*—1

53–55. The Mêla of 'Hêjujji' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Anthara *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Kâkali *Ni*. Hijujji (Hêjujji) and other Râgas and a few Grâma-Râgas too are the derivatives of this Mêla (of Hêjujji). This Mêla of the Gândharva (or Mârga) type, which comes under the category of the five (special) Mêlas, has been approved of by Shârngadêv.

(17) *Sâmavarâli*—2

55–57. The Mêla of 'Sâmavarâli' consists of these svaras, namely, Sudha *Sa*, Sudha *Ri*, Sudha *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Kâkali *Ni*. Sâmavarâli, Thôndi, Purvavarâli, and a few Grâma-Ragas are, according to Shârngadêv, who was well-versed in the Mârga-music, the derivatives of this Mêla (of Sâmavarâli).

(18) *Rêvagupthi*—3

58–59. The Mêla of 'Rêvagupthi' consists of these seven svaras, namely, Sudha *Sa*, Sudha *Ri*, Anthara *Ga*, Sudha *Ma*, Sudha *Pa*, Sudha *Dha*, and Sudha *Ni*. Rêvagupthi and a few Sudha Râgas are mentioned by Shârngadêv, in his *Ratnâkara*, as derivatives of this Mêla (of Rêvagupthi).

(19) *Sâṁantha*—4

60–61. The Mêla of 'Sâṁantha' consists of these svaras, namely, Sudha *Sa*, Shadsruti *Ri*, Anthara *Ga*, Sudha *Ma*, Sudha *Pa*, Shadsruti *Dha*, and Kâkali *Ni*. Sâṁantha and other Râgas are the derivatives of this Mêla (of Sâṁantha).

(20) *Kâmbhôji*—5

61–62. The Mêla of 'Kambhôji' consists of these svaras, namely, Sudha *Sa*, Panchasruti *Ri*, Anthara *Ga*, Sudha *Ma*, Sudha *Pa*, Panchasruti *Dha*, and Kâkali *Ni*. Kâmbhôji and other Râgas are the derivatives of this Mêla (of Kâmbhôji).

A Controversy

63–70. The characteristics of these twenty Mêlas have been, in the main, described. (As for the controversy that has arisen, namely, whether there are twenty or fifteen Mêlas)—I now proceed to state both the sides of the question, with the help of a Vina. If, on the one hand, Anthara *Ga* and Kâkali *Ni* are taken into account; there surely arise twenty Mêlas. But if, on the other hand, Chyuthamadhyama *Ga* and Chyuthashadja *Ni* are deemed to represent Anthara *Ga* and Kâkali *Ni* respectively; there arise only fifteen Mêlas. In the latter case, the remaining five Mêlas must be deemed to be implied in the fifteen. For, Hêjujji is implied in Vasanthabhairavi; Sâmavarâli, in Sudhavarâli; Rêvagupthi, in Bowli; Sâṁantha, in Kannadagowla; and Kâmbhôji, in Sâranganâta. If the (above-mentioned) theory of representation is accepted, there are only fifteen Mêlas from Mukhâri to Kêdâragowla, both inclusive.

CHAPTER V

RÂGA

1. All the Râgas, derived from these Mêlas, fall into three divisions, namely, *Superior*, *Middling*, and *Inferior*. They will now be dealt with, in detail.

(i) *Superior*

2–6. The following twenty Râgas are declared to be 'Superior', on account of their being free from any kind of mixture and also of their being suitable for use in singing, composition, elaboration, and for Tâya; and those Râgas are :—

1. Mukhâri.
2. Sudhanâti.
3. Mâlavagowla.
4. Sudhavarâli.
5. Gurjari.
6. Lalitha.
7. Sudharâmakriya.
8. Sudhavasantha.
9. Bhairavi.
10. Hindôla.
11. Srirâga.
12. Kannadagowla.
13. Sâṁantha.
14. Dêsâkshi.
15. Dhanyâsi.
16. Bowli.
17. Âhari.
18. Malhari.
19. Mâlavasri.

and 20. Sâranganâta.

(ii) *Middling*

6–9. The following fifteen Râgas are called 'Middling'; and they are of little use or, if at all, used to sing fragmentary portions of songs. Those Râgas are :—

1. Kêdâragowla.
2. Kâmbhôji.
3. Kannadabangâla.
4. Vêlâvali.
5. Madhyamâdi.
6. Nârâyani.
7. Rithigowla.
8. Nâdarâmakriya.
9. Pâdi.
10. Bhupâla.
11. Rêvagupthi.
12. Gundakriya.
13. Hêjujji.
14. Vasanthabhairavi.

and 15. Sâmavarâli.

(iii) *Inferior*

9–14. The following Râgas are called 'Inferior':—

1. Sourashtra.
2. Mêchabowli.
3. Châyâgowla.
4. Kuranji.
5. Sindurâmakriya.
6. Gowdi.
7. Dêsi.
8. Mangalakaisika.
9. Purvagowla.
10. Sômaraga.
11. Andôli.
12. Palamanjari.
13. Sankarâbharana.
14. Dêvagândhari.
15. Dîpaka.
16. Natanârâyani.
17. Sudhabhairavi.
18. Bhinnashadja.
19. Kunthalavarâli.
20. Sârangabhairavi.
21. Sudhabangâla.
22. Nâgadhvani.
23. Ghantârava.
24. Mârgahindôla.
25. Châyânâta.
26. Dêvakriya.
27. Nârâyani.
28. Gowlarâga.
29. Thôdi.
30. Varâli.
31. Thurushkathôdi.
32. Sâvêri.

and 33. Ârdradêsi.

15–16. These mixed Râgas which intervene between the superior and the middling ones—that is to say, these *inferior* Râgas—are plentiful but calculated only to dazzle (and not illumine) the masses. They are further unsuitable for compositions like Tâya, Âlâpa, and Prabandha. Hence it is that the musicians do not countenance them.

The Characteristics of the Râgas

17. All the Dêsi Râgas are those of Shadjagrâma and have each its Graha, Amsa, Nyâsa, Mandra, and so forth. Further, they fall into three divisions—Oudava, Shâdava, and Sampurna.

18–20. Whether these Dêsi Râgas are used, as such, in all the (three kinds of) râgas or not, I shall now in conformity with the theory and practice of music, state a few of the characteristics of the twenty *superior* Râgas which are free from any mixture, of the fifteen *middling* ones, as well as of the *inferior* ones.

(1) *Superior-Sampurna—10*

20–21. That Râga is called *Nâti*, which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which is sung in the latter part of the day.

21–22. That Râga is called *Varâli*, which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which may be sung at all times.

22–23. That Râga, the wise men call *Sâranganâtâ*, which is Sampurna, which has *Sa* for its Graha, Amsa and Nyâsa and which is declared, by the wise men, to be sung in the latter part of the day.

23–24. That Râga is called *Sudharâmakriya*, which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which is sung after the noon.

24–25. That Râga is called *Mukhâri* which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which may be sung at all times.

25–26. That Râga is called *Bhairavi*, which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which is sung in the latter part of the day.

26–27. That Râga is called *Âhari*, which is Sampurna, which has *Sa* for its Graha, Amsa and Nyâsa, and which, according to the wise men, should be sung in the last watch of the day.

27–28. That Râga is called *Sâmantha*, which is Sampurna, which has *Sa* for its Graha, Amsa, and Nyâsa, and which is sung in the last watch of the day-time.

28–29. That Râga is called *Kannadagowia*, which is Sampurna, though, in ascent, it sometimes leaves *Dha*; which has *Ni* for its Graha, Amsa and Nyâsa; which is specially liked by the people of Orissa; and which is sung in the latter part of the day.

30. That Râga is called *Dêsâkshi*, which is Sampurna, though, in ascent, it leaves *Ma* and *Ni*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the former part of the day.

(2) *Superior-Shâdava*—5

31. That Râga is called *Bowli*, which is Shâdava, for it leaves *Pa*; which has *Ma* for its Graha, Amsa, and Nyâsa; and which should be sung in the first half of the day.

32–33. That Râga is called *Sudhavasantha*, which is Shâdava, for it leaves *Pa*, though, in descent, *Pa* is included; which has *Sa* for its Graha and Amsa; and which is sung in the fourth part of the day.

33–34. That Râga is called *Mâlavasri*, which leaves *Ri* (and is therefore Shâdava); which has *Sa* for its Graha and Amsa; which may be sung at all times; and which is auspicious.

34–35. That Râga is called *Gurjari*, which is Shâdava, for it leaves *Pa*, which is sometimes retained in descent; which has *Ri* for its Graha, Amsa, and Nyâsa; and which is sung by the musicians in the first watch of the day.

36. That Râga is called *Lalitha*, which is Shâdava, for it leaves *Pa*; which has *Sa* for its Graha, Amsa, and Nyâsa; which is sung in the first watch of the day; and which is auspicious.

(3) *Superior-Oudava*—5

37. That Râga is called *Hindôla*, which is Oudava, for it leaves *Ri* and *Dha*; which has *Sa* for its Graha, Amsa, and Nyâsa; which may be sung at all times; and which is auspicious.

38. That Râga is called *Malhâri*, which is Oudava, for it leaves *Ga* and *Ni*; which has *Dha* for its Graha, Amsa, and Nyâsa; and which is sung by the wise men at day-break.

39. That Râga is called *Dhanyâsi*, which is Oudava, for it generally leaves *Ri* and *Dha*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung by the wise men in the morning.

40–41. That Râga is called *Mâlavagowla*, which is Oudava, for it leaves *Ri* and *Pa*, though, at times they are retained; which has *Ni* for its Graha, Amsa, and Nyâsa; which is sung in the evening; and which is *the best of all râgas*.

41–42. That Râga is called *Srirâga*, which is Oudava, for it leaves *Ga* and *Dha*, though, at times, they are retained; which has *Sa* for its Graha, Amsa, and Nyâsa; which is sung in the evening; and which is the giver of all prosperity.

(i) *Middling-Sampurna*—8

43. That Râga is called *Kêdâragowla*, which is Sampurna; which has *Ni* for its Graha, Amsa, and Nyâsa; and which is sung by the wise men, in the fourth watch of the day-time.

44. That Râga is called *Nâdarâmakriya*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the fourth watch of the day.

45. That Râga is called *Kâmbhôji*, which is Sampurna, though, in certain places, it leaves, in ascent, *Ma* and *Ni*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the evening.

46. That Râga is called *Sâmavarali*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; which may be sung at all times; and which originated with the Sâma Vêda.

47. That Râga is called *Rithigowla*, which is Sampurna; which has *Ni* for its Graha, Amsa, and Nyâsa; which is sung in the evening; and which is allied with Mukhâri.

48. That Râga is called *Hêjujji*, which is Sampurna; which has *Ma* for its Graha, Amsa, and Nyâsa; which is sung in the latter part of the day-time; and which sounds nicely with Kâkali *Ni* and Anthara *Ga*.

49. That Râga is called *Nârâyani*, which is Sampurna, though, at certain places, it leaves, in descent, *Ri*; which has *Ga* for its Graha, Amsa, and Nyâsa; and which is sung in the morning.

50. That Râga is called *Vêlâvali*, which is Sampurna, though, at certain places, it leaves, in descent, *Ri* and *Pa*; which has *Dha* for its Graha, Amsa, and Nyâsa; and which is sung at day-break.

(ii) *Middling-Shâdava*—4

51. That Râga is called *Kannadabangâla*, which is Shâdava, for it leaves *Ri*; which has *Ga* for its Graha, Amsa, and Nyâsa; and which is sung in the morning.

52. That Râga is called *Pâdi*, which is Shâdava, for it leaves *Ga*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung at the fourth watch of the day.

53. That Râga is called *Vasanthabhairavi*, which is Shâdava, for it leaves *Pa*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the morning.

54. That Râga is called *Gundakriya*, which is Shâdava, for it leaves *Dha*, though, at certain places, it is retained; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the former part of the day.

(iii) *Middling-Oudava*—3

55. That Râga is called *Madhyamâdi*, which is Oudava, for it leaves *Ri* and *Dha*; which has *Ma* for its Graha, Amsa, and Nyâsa; and which is sung in the latter part of the day-time.

56. That Râga is called *Bhupâla*, which is Oudava, for it leaves *Ma* and *Ni*; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung in the morning.

57. That Râga is called *Rêvaguptki*, which is Oudava, for it leaves *Ma* and *Ni*; which has *Ri* for its Graha and Nyâsa; and which is sung in the latter part of the day-time.

(A) *Inferior-Sampurna*—4

58. Now, the characteristics of a few *inferior* Râgas are described. That Râga is called *Sourâshtra*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung by the singers in the evening.

59. That Râga is called *Nâgadhvani*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; and which is sung by the singers at all times.

60. That Râga is called *Sômarâga*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; which is sung at all times; and which sounds nicely with *Ma* in Mandra.

61. That Râga is called *Sankarâbharana*, which is Sampurna; which has *Sa* for its Graha, Amsa, and Nyâsa; and which resembles, as it were, Sâmantha.

(B) *Inferior-Shâdava*—2

62. That Râga is called *Ghantârava*, which is Shâdava, for it leaves *Ga*; which has *Dha* for its Graha, Amsa, and Nyâsa; and which is sung at all times.

63. That Râga is called *Bhinnashadja*, which is Shâdava, for it leaves *Ma*; which has *Sa* for its Graha and Nyâsa; and which is sung at all times.